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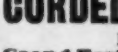
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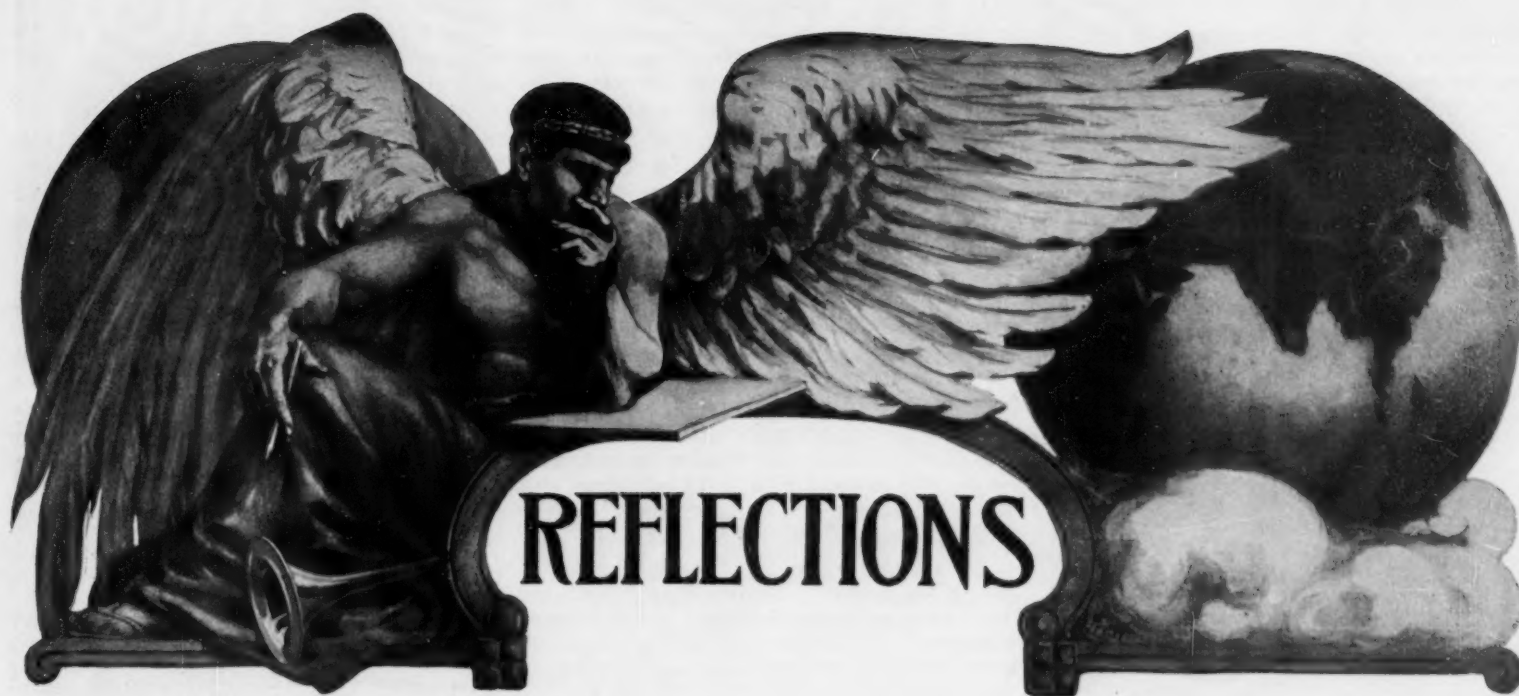
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BY THE EDITOR.

PARIS, October 14, 1910.

ONE of the advanced series of classical concerts in Vienna is Ferdinand Loewe's Vienna Musik Verein affairs, which will consist of nineteen concerts, beginning October 25 and ending April 5, 1911. As a guide to the system, showing the work laid out, permit me to list the series. The composers indicate the tendency:

Bach—The suite in D major.
 Beethoven—Symphonies V, VI, VIII, IX. Then there will be the violin concerto and the two piano concertos.
 Berlioz—The "Harold" symphony and the "Benvenuto Cellini" overture.
 Brahms—Symphonies III and IV and the violin concerto.
 Bruckner—All the nine symphonies.
 Then there will be compositions by Braunfels, Dalcroze, Debussy and Delius, Dohnanyi and Dukas.
 Dvorák—"New World" symphony.
 Haydn—Symphonies C major (No. 7); C minor (No. 9).
 Handel—Concerto Grosso.
 Heuberger—Variations on a theme of Schubert.
 Liszt—E flat concerto for piano. "Mephisto" waltz—orchestra, of course. The latter has never been performed in Vienna. How's that?
 Mendelssohn—Overture to "Melusine" (a sophomore composition).
 Mozart—Serenade for horns. Symphony, C major, and the D minor concerto by Alfred Grünfeld, who has promised to be serious.
 Rachmaninoff—Latest piano concerto already heard in New York. Played by the composer.
 Reger—"Prologue to a Tragedy." To be performed in Vienna, even although some of the New York critics did not understand it. (The New York dailies are not read in Newark; why should any one in Vienna know them?).
 Schubert—C major symphony.
 Schumann—Cello concerto. Piano concerto. Emil Sauer, piano master.
 R. Strauss—"Don Quixote." (Dedicated this time to the revolution in Portugal).
 Tchaikowsky—E minor symphony.
 Volkmann—Serenade for cello (redivivus).
 Wagner—"Siegfried Idyll."
 Weigl, Karl—First performance: Symphonic Phantasie (Unbekante Grösse).

This program scheme is not subject to any emendations and there are soloists engaged to play whose services in America would not be appreciated by a baker's dozen of paid attendants. That is the reason their names are not given by me; it would mili-

tate against the character of these concerts if they were mentioned.

The Kellerts.

Recently I heard the Kellert trio at a concert in this city and the program which follows gives us the idea as it was carried out on October 3:

- I—Trio, op. 70, en ré maj.....Beethoven
 - a—Allegro vivace e con brio.
 - b—Largo assai et expressivo.
 Michael, Raphael et Charles Kellert.
- II—Mon cœur soupire (Les Noces de Figaro)....Mozart
 Mlle. De Ligonier, de l'Opéra-Comique.
- III—Violon solo—ZigeunerweisenSarasate
 Raphael Kellert.
- IV—a—Air de ChérubinMozart
 b—Valse de Roméo et JulietteGounod
 c—Air du Rossignol de ParysatisSaint-Saëns
 Madame Herleroy, de l'Opéra-Comique.
- V.—Piano Soli.
 a—Rhapsodie Hongroise, No. 13.....F. Liszt
 b—Rêve d'amour (andante con moto) .Michael Kellert
 Michael Kellert.
- VI—Air de Mimi (La Vie de Bohème).....Puccini
 Mlle. De Ligonier.
- VII—Violoncello soli.
 a—Regrets, op. 40, No. 2.....Vieuxtemps
 b—Allegro appassionata Saint-Saëns
 Charles Kellert.
- VIII—a—Lieders de Schumann (Les Amours du poète).
 Schumann
 b—Villanelle Dell' Acqua
 Madame Herleroy.
- IX—Trio, op 66, en ut min.....Mendelssohn
 Finale, Allegro appassionata.
 Michael, Raphael et Charles Kellert.

I send the program as played and sung in order to have it reproduced verbatim. There is no reason to go into any résumé of such a program because it would mean a perpetuation of former didactics. What I think, however, should be stated is that the Trio of the Kellert brothers is a musical phenomenon which cannot be duplicated. The Kneisel Quartet so-called ensemble, or co-ordination of parts, sinks into a successful effort, in comparison with this subjugation of the individual to the total. It seems one person, a unity of play, rest, dynamics, expression and uniformity of style. With the accomplishment of this aim the Kellert Trio has reached a condition of finish and precision that supersedes any similar work hitherto accomplished in the same

direction. I heard the Trio subsequently in a Schubert, Beethoven and modern works also, afternoon, and they played with equal force, precision and superb ensemble touches. Of course they will, in due time, be heard in America. Work of that kind will not be permitted to do its educational and artistic duty in Europe only.

M. Astruc Honored.

The French Government has bestowed upon M. Gabriel Astruc, representative in France and Belgium of the Metropolitan Opera Company, and impresario in general, the decoration of the Legion of Honor. The recognition comes through the activity of M. Astruc as a supporter and advocate of French art and music, and as the most determined element in France representing an aggressive policy of international musical co-operation, through which the French art and artist can also be presented to the world at large. It was through M. Astruc's generalship that the brilliant Metropolitan season here disclosed itself to the European intelligence, and his labors in that direction have through that success been stimulated to consider new enterprises of similar importance.

It is M. Astruc's purpose to pay a visit to America during December in order to become *au fait* with our national life and our musical activity. He will visit the operatic and musical centers from New York to Chicago and acquaint himself on the spot with the current events and the character of the work. Being known to American musical life any way, no special introduction will be necessary, and as he has among the musical artists a virtually unlimited acquaintance he will, at once, feel at home in our country, where his presence will be cordially welcomed.

De Reszke Preparation.

Instead of resuming his lessons on October 15 as originally announced, M. Jean de Reszke, who is residing in his Polish home, will return to Paris to resume on November 15, and in the meanwhile some pupils are taking lessons from the comparatively unknown "preparers," or, as they are now teutonically called, "vorbereiters." This system should be discouraged except in such cases where the personality of the preparing teacher leaves no room for doubt as to reliability and actual capacity. For instance, those who have heard Oscar Seagle sing would not hesitate for a moment to trust their voices to his instruction. It is only necessary to listen in order to decide favorably for Oscar Seagle. But the preparing of the voice for the higher culture is a treatment of such subtle and of such delicate character that only artists, only such as can demonstrate, only such as can be judged directly and not merely vicariously, should be entrusted with the handling of this matter. Jean de Reszke himself has recently had himself and one of his advanced pupils photographed in a variety of supervising attitudes, showing, as Oscar Saenger of New York does with some of his pupils, what is to be the position, the carriage, the personal accent, as it were, of an advanced pupil. I believe that the De Reszke photographs were taken after the Saenger system had appeared in these pages.

All such devices are excellent when they are in excellent hands and under a masterly control; hence I would suggest that pupils here who cannot wait for the full restoration of De Reszke's work consult Mr. Seagle, who studied with De Reszke in Paris, although I doubt if any more pupils can be accepted by him. Mr. Seagle will probably be heard in recitals and concerts in America during the season 1911-12, and he will delight his audiences, for he has command over an artistic mode and manner of singing that represent a high order of vocal art. Rarely have I heard the legato, the breath control (without which there is no legato), the dynamic assertion, the purity of intonation and the eloquence

of delivery more beautifully demonstrated than by Oscar Seagle.

Therefore Mr. Seagle is not anxious for a career as a vocal teacher; he cannot, with his voice, and singing as he does, devote himself totally to other voices; he is obliged to submit his own voice to the public. However, while the opportunity exists here for pupils to secure the artistic treatment, I certainly would advise them to consult Mr. Seagle instead of trusting their voices to obscure "vorbereiters." That is surely reasonable.

Paris Strike.

What is supposed to be intense suffering, judging from the columns of sensationalized journals, seems, after all, merely a passing irritation as a result of the Paris and French strikes. The people are going about their affairs as they do in Germany, England and America when there are strikes, as they probably must; but the severe papers have editorials on the "Philosophy of Striking," the "Culture of a Modern Feudalism," the "Irony of Ethics" and the "Increase of Circulation." I have not read a word in any of these papers on "The relation of the Fourth finger to the Compressed Air brake," nor does one editor appear interested in the "Human Larynx as a Signal in place of the Locomotive whistle." Music is entirely neglected during these strikes and no native genius has, as yet, brought forth a "Strike March" or a "Dynamite Chorus" or even a petty "Bomb Waltz."

Today, as I write, the people are pursuing their petty but necessary avocations and the menu is not suffering any shortage. If Balzac were alive he could secure material for a more variegated view of the human comedy with men fighting the inevitable chiefly created by themselves; for the strike is a demand for something supposed to be better, and then when it is secured, it is only relatively better and absolutely worse than before. We are all strikers; whether we strike with a syndicate back of us or all alone, we are all strikers. We want more or we want what we have better than we have it or we are satisfied, and then we strike because we are not permitted to be satisfied as long as we wish to be.

Artists are strikers because they cannot get what they want either in engagements or in recognition or in the tone they want. The people who listen are strikers because they want encores or, if not encores, they want a different artist, or a different composition. We are also silent strikers, just like those members of a Union who must strike and who are not in favor of the strike. We must be silent, too, in our strike because society will excoriate or ostracize us if we make a noise or tell what we are striking against; hence our Social Union is just as tyrannical as our Trade Union. Moses struck; not only did Moses strike good water for the Hebrews, but when he got severely tired of their strikes, he made one heroic strike for personal liberty and freed himself from national tyranny. Buddha was a striker and "the woods for mine" did he say and no more was he seen. Sometimes these great Unions bring about the banishment of great minds who seek freedom and who can find it only in solitude. "Oh, give me solitude; let me live on top of a lone mountain in a small hut, far from all human touch; there will I be happy in my own self in solitude," is a cry we all some time or other hear or read. It is a strike.

Protests are strikes. Pierrepont Morgan protested against the deliberations of the Episcopal meeting and became a striker. That was a strike. He had a Union behind him, too, because he was not alone in the strike he made. Public opinion is not tangible; it does not exist, as Oscar Wilde rightly says. But you can bring it into sudden action by acting suddenly and then, after it has effected its purpose or your purpose, it again dissolves.

Public opinion here in France is accented through the effervescence of the mode of the people, and when it becomes crystallized it declares itself with

a deeper intensity than among nations of a more placid temperament. The strike, therefore, is apt to become dramatic in France, just as the strike becomes dramatic with one of us, as our personal temperament dictates. There you will find a moody striker who is unable to explain why he is fighting society; yonder is a belligerent striker who will never forgive his little four hundred for excluding him. They will probably make some very fine subjects for pictures in coming Salons before they get through with their strike here; but we are looking for new action.

Bleriot declares that he can supply the Post Office Department with a lot of aviators to carry each, from point to point, 100 lbs. of postal matter and make regular trips. The old time feeble automobile will no doubt strike against this as an interference, and as to the Railway Mail system, that is too decrepit to consider. Every step forward is a new cause for a strike. When the individual striker wins he becomes a Napoleon; when he does not win his name is mud, and most strikers belong to the latter category.

BLUMENBERG.

MUSICAL STOCKHOLM.

STOCKHOLM, October 6, 1910.

The German tenor and "liedersänger," Ludvig Hess, has paid us a visit. He was announced for two concerts, but as the first was not sold out and the criticisms were not advantageous, Mr. Hess would not give his second concert. Thereupon he immediately bade us farewell.

Later this month we will have three "Wüllner evenings" at the Academy of Music.

The critics were unanimous in their praise of the pianist Gottfried Galston. He had a very interesting program, beginning with four chorals by Bach-Busoni, Liszt's B minor ballade, intermezzo by Brahms and the A major polonaise by Chopin, etc. He had to give several encores.

"Eugen Onegin" at the Opera House, with Mr. Forsell as the Russian nobleman, Mr. Stockman as Lenski, and Miss Larsin as Tatjana, drew a great assemblage. The opera has been given many times before here, but we have never had better singers than Miss Larsin and Mr. Stockman in the chief roles.

Does music pay? This is a question often asked in Stockholm. For example, such a man as Ludvig Hess comes here for some concerts. As he is a newcomer he cannot expect a "sold out" house for the opening. He and his manager hope, however, that the notices may be good, and so help the succeeding concerts. On account of the failure of such notices to materialize in many instances, Stockholm has won a reputation as not being musical. Many artists of foreign reputation have found that they are not so "great" at Stockholm as abroad. But is that Stockholm's fault?

Generally, when the audience is large here, the public thinks of the money the concert giver receives. The thought is natural, but not right. Often, half such an audience has not paid for its tickets. But send us some one of the great "stars" from the New York Metropolitan Opera House for an evening at our Opera, and I can say that "music will pay" and pay well.

Saturday saw a new Lohengrin, the third for this season, in Mr. Kirchner. He made a favorable impression, singing not only with a good voice, but also with musical taste. I hope that he will learn the role in Swedish. Mr. Stromberg as Telramund was also new for the evening.

This week concerts are to be given by Kathleen Parlow and Bronislaw Hubermann. Miss Parlow is already a favorite here, but Mr. Hubermann will come for the first time.

"Izeyl," by d'Albert, will be the next novelty at the Opera.

L. UPLING.

A correspondent writes to the Sheffield Telegraph his experience of itinerant musicians at Bridlington. He says: A piano organ to the left of me was playing "Somewhere the sun is shining"; to the right was a "mandoline piano" grinding out "Molly O'Morgan"; in front was a droning barrel organ, emitting the strains of "Lead Kindly Light," while some distance away an Italian boy was doing a slow dance to the accompaniment of tonic and dominant chords on an accordion. And all this was within a space of 150 yards.—London Musical News.



JENAEK ST. 21,
BERLIN, W., October 16, 1910.

Arthur Nikisch returns to us with all of his old time vigor, magnetism and wonderful powers of interpretation. Nikisch's advent always marks the setting in of the concert season at full tide; sold out houses greeted the famous conductor on Sunday morning and Monday evening. His initial program of the season consisted of Beethoven's second "Leonore" overture, Schumann's C major symphony and a novelty entitled "Der Tod und der Tod," by



ARTHUR NIKISCH.

August Reuss, the vocal numbers being sung by Julia Culp, the soloist on this opening evening of the Philharmonic concerts. The Reuss novelty met with a friendly reception. Reuss, a gifted disciple of Thuille, has already attracted attention with various instrumental and vocal compositions; last week I mentioned his new sonata

for violin, which is dedicated to Theodore Spiering. This, his latest creation for orchestra, is a symphonic prologue to Hoffmannthal's poem. Although not strikingly original in point of thematic material, it is a well written and beautifully instrumented composition. The contents of the poem suggest the underlying idea of Strauss' "Tod und Verklärung," and this might naturally lead to a comparison of the two works; but there really is no comparison between the two, as Reuss does not try to imitate Strauss. The novelty was admirably performed by Nikisch, and the overture and the Schumann symphony also received magnificent renditions. Nikisch's inexplicable, subtle magnetic power over both orchestra and audience is one of the most remarkable things in contemporary musical life; I know of no other conductor who exerts it in such a degree. Julia Culp sang an old Italian aria by D'Astorga, entitled "Morir vogli' io," and Schubert's three exquisite musical settings to Ellen's songs from Walter Scott's "Lady of the Lake," "Soldier, Rest, Thy Warfare O'er," "Huntsman, Rest, Thy Chase Is Done," and the celebrated "Ave Maria." How few people know that Schubert's immortal "Ave Maria" was inspired by the "Lady of the Lake." The verses of this poem have been admirably translated into German, and that must have had influence on Schubert, for his genius soared much higher in setting these words to music; the other two sound crude in German compared with the exquisite, musical English of the original poems. Julia Culp was in excellent voice, and, although in her own song recitals she is not accustomed to sing in such large halls as the Philharmonic, her organ carried beautifully, like an old Italian violin, so that not a note was lost in any part of the auditorium. Her delivery was warm and soulful. Both the soloist and the conductor were rapturously applauded.

The opening concert of the new series of six symphony evenings under Sigmund von Hausegger occurred on the same evening in Blüthner Hall. This naturally could not have any influence on Nikisch and the Philharmonic concerts, as they have such a tremendous vogue here; but it had a decided influence on the new Hausegger undertaking, and the result was a very meager audience, both on Sunday morning and on Monday evening. I attended the matinee. Von Hausegger is a very remarkable conductor. His musicianship is of a very superior order, he is equipped with all of the paraphernalia of the great modern conductor and he has a very sympathetic personality. It was a pity that he had to clash with such a giant as Nikisch, but this was not the fault of the management, as Hausegger was not free on any other day. He is a successor of Max Fiedler as conductor of the Hamburg symphony concerts, and his home is now in Hamburg. His opening program was made up of Schubert's charming symphony, No. 6 in C major; the Mozart D major violin concerto and Beethoven's C minor symphony. In a strictly classical program like this Hausegger is in his element. This is the first time that I have met with Schubert's sixth symphony on a Berlin program, although Schubert's other symphony in C major, the big one with its "heavenly length" that so enraptured Schumann, is repeatedly given. No. 6 was written when Schubert was only twenty years old. It is sprightly, merry and bright and altogether delightful music; frequently it suggests the early Beethoven. Hausegger gave a charming perform-

ance of it. In the Beethoven, No. 5, the conductor rose to great heights, giving a rendition that could compare very favorably with Nikisch's immortal reading of this work. Felix Berber, the soloist, played the Mozart concerto in a charming manner with fluent, finished technic and a sweet tone. He played it in a style that was thoroughly in keeping with the character of the work. Neither the conductor nor the soloist seemed depressed by the empty benches and both offered the best they had to give. With Nikisch and the Philharmonic, Strauss and the Royal Orchestra, and Von Hausegger and the Blüthner Orchestra, Berlin now has three series of first class symphony concerts. The Blüthner Orchestra, under Hausegger, who has been very industrious in rehearsing, has improved very much.

Alexander Heinemann gave his only concert of the season in Beethoven Hall on Sunday evening, and for the first time since the season opened the sign "Sold Out" was seen at the box office window of that hall. Many people eager to buy tickets were turned away. Among all the myriads of artists that appear in this great hotbed of con-



THE BUST OF XAVER SCHARWENKA.
Of which a photograph is herewith presented, was made at Berlin in the year 1886.

certs every winter there are only a few who can always count on sold out houses; others are Busoni, Godowsky, Messchaert, Ysaye and Burmester (these being the only two violinists), and, of course, singers like Destinn and Caruso. Heinemann's program was made up entirely of Loewe ballads, in which he excels. These were his se-

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lections: "Der selb'ne Beter," "Die Uhr," "Süsses Begräbnis," "Hinkende Jamben," "Harald," "Prinz Eugen," "Edward," "Die nächtliche Heerschau," "Gutmann und Gutweib," "Die Lauer," "Abendlied" and "Archibald Douglass." The famous singer was in splendid voice—in fact, in fine form in every way, and he delighted his hearers with wonderful interpretations, especially of such numbers as "Hinkende Jamben," "Harald," "Edward," "Gutmann und Gutweib," "Die Lauer" and "Douglass." Heinemann is more than an interpreter; he actually lives each composition. Americans hearing these celebrated German singers for the first time frequently complain of the lack of bel canto; of course, they have not the bel canto of a Caruso or a Bonci, but they have a great many qualities which these Italians do not possess. Where is there another male singer who has the tremendous intensity and the thrilling tenderness of Heinemann? He can work up a climax that always grips one. To be sure, he has an extraordinary organ and remarkable control of it, and that is something rarely found in a German singer. With Heinemann one does not need to apologize for lack of voice or for lack of knowledge and ability as to how to use it; and sweeter and softer pianissimo than his cannot be imagined. It is, however, with his intense feeling and his really great dramatic power that Heinemann exerts such an influence over his audiences. In the Fatherland he has long been considered one of the few elect; I am very curious to see how he will take in America.

A big success was scored by Rudolph Ganz on Friday evening, when he gave a concert in Beethoven Hall with the assistance of the Philharmonic Orchestra and Dr. Rudolph Siegel, conductor, of Munich. In that part of the Bruckner E major symphony which I heard Siegel revealed himself a conductor of more than ordinary ability and of very fine musicianly qualities. He should eliminate exaggerated, unnecessary movements of body and arms. He met with a friendly reception. Ganz played the new D major concerto by Hans Huber, which is dedicated to him and with which he made such a rousing success at the Zurich Music Festival last spring. Although not modern and not original, it is a pleasing, grateful and in many respects brilliant concerto. The first movement is somewhat heavy and academic, but the scherzo, which follows, is sprightly and charming. The slow movement, too, contains many beauties, and the finale is sparkling and full of life and vigor. It is not a work of great depth in point of musical ideas, but it reveals admirable workmanship, it is beautifully instrumented, and it affords the soloist an opportunity to shine pianistically. Ganz gave a really wonderful performance of the novelty. His playing was sparkling and bubbling over with esprit and vivacity

in the quick movements, while in the adagio he played with a beautiful singing legato and with a great deal of feeling. In point of expression Ganz has improved tremendously since his last appearance here; his touch has become softer and more appealing. His performance of the Liszt E flat concerto was magnificent. Ganz is continually growing. His technic was remarkably clear and pearly, and he has an intellectual grasp of the import of the work that was refreshing and exhilarating. Ganz is rapidly approaching the plane on which the great heroes of the piano, like Busoni, Godowsky and Sauer, stand. His success was immense.

A young pianist who is rapidly coming to the fore is Elsa Rau. A native of Munich, Miss Rau has made Berlin her home for the past four or five years, and so successful has she been as a teacher that she is already much in demand. As a solo performer, too, she has made her mark. She was heard here a number of times last year with emphatic success; an appearance in her native city also brought her a large measure of recognition.



ELSA RAU.

Gifted young pianist and teacher of Berlin.

The opening concert of the new Volkslieder series in the Tiergartenhof proved to be a very successful affair. I wrote about this new undertaking a couple of weeks ago. The director is Ludwig Brenner, who for the past two seasons has been the first secretary and general manager of the Gura summer opera undertaking at Kroll's. It is his intention to present regularly during the winter programs of German folk songs at low prices for the common people. The first program, however, did not contain strictly folk songs, as popular vocal numbers by Gluck, Bach, Beethoven, Schubert, Mozart, Mendelssohn, Schumann, Brahms, Jensen and Humperdinck were sung. The Grell Verein mixed choir opened the concert with Gluck's "Festgesang," which was very creditably sung under the leadership of Conductor Fiering. The soloists of the concert were Maria Fuchs, Vera Goldberg, Hedwig Kaufmann, Augusta Tatter and Alexander Disraeli. Gustave

Lazarus played the piano accompaniments. The hall was crowded and the audience was in a very festive and appreciative mood.

Another big pianistic hit was made by Harold Bauer, who was heard on Tuesday in a recital in Bechstein Hall. A large number of pianists was present at Bauer's concert; among them I noticed Josef Lhevinne, Rudolph Ganz, Richard Burmeister and Jose Vianna da Motta. Bauer's playing is of the big, comprehensive, intellectual kind that must necessarily appeal to his colleagues in art and to the musically elite. Schumann's F sharp minor sonata, the principal work of his program, suits him admirably. He opened with a very fine reading of the Mendelssohn E minor prelude and fugue; the fugue was played with great lucidity and beautiful tone shadings. Beethoven's thirty-two variations were also admirably read. There is something authoritative and compelling about Bauer's playing. He impresses one with his seriousness and with his large grasp of things musical. His reception was an enthusiastic one.

The new concertmaster of the Philharmonic Orchestra, Julius Thornberg, made his debut at the Tuesday Philharmonic "Pop." He chose the Bruch "Scotch" fantasy as a medium with which to introduce himself to Berlin. Thornberg is a Dane and hails from Copenhagen. He is essentially an autodidact, although he had some lessons from the venerable Svendsen. He made a very good impression. In cantabile parts in particular he revealed himself a smooth, finished and artistic performer; he has a sweet, sympathetic tone and he plays with much warmth. Evidently cantilena is his forte; the Bruch fantasy offered little opportunity to judge of his finger velocity, but the few runs in the piece calling for digital dexterity indicated that he is not so strong in this direction as in the playing of melodies. As a concertmaster he showed in the Beethoven C minor symphony, which followed his solo, that he is sure, firm and reliable. Dr. Kunwald gave a splendid reading of the symphony. His conception of it is broad and virile. Kunwald is a great conductor—one who deserves a first class post; he has the soul of the true artist, and he has at his command all the technical means with which to translate the thought into the deed. The Philharmonic "Pops" continue to be as popular as ever; the large hall was completely filled with an audience that listened with rapt attention.

Max Reger came over from Leipzig yesterday to assist the Bohemian String Quartet in introducing his new piano quartet in D minor, op. 113. The novelty was received with mingled hisses and applause, although the applauders finally gained the upper hand, so that Reger really met with a warm reception. Hissers frequently bring about just the opposite result from what they intend, for they arouse among neutral people the spirit of opposition and the sense of justice. A man of the magnitude and standing of a Reger certainly deserves respect, and it is in very

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bad taste on the part of those who do not believe in his musical mission publicly to show their disapproval by hissing and causing a scandal. It is a pity that this new quartet is so long. It abounds in beautiful ideas and is very interesting in workmanship. The first movement, an allegro moderato, was rather vague and complicated, but the other three movements are much more clear and logical than most of Reger's works. The adagio is very beautiful at times; it is chiefly soft and dreamy in character and now and then even sentimental; it is melodious and grateful and not overlaid with contrapuntally. The scherzo is sprightly in a somewhat vehement way and the finale is a strong movement, being verile and energetic. It is so long that the attention lags toward the close and this is regrettable. Reger's writing for the strings in this is quite within the bounds of reason and the piano part, though difficult, is thoroughly playable, as he himself proved at the instrument. The Bohemians gave a spirited and finished performance of the novelty. These men from Prague, who for a time were getting to be rather rough in their playing, have now returned to their old time smoothness and finish. Their readings of the Dvorák C major and the Schubert E flat major quartets were worthy of the highest praise, both in point of individuality, finish and excellence of ensemble. It was a real treat to listen to their beautiful rendition of the Schubert op. 125.

Caruso's appearances in Berlin will be in "Carmen" on October 24, "Aida" on the 27th and in the "Love Potion" on the 30th. Prices of seats range from \$1.20 to \$9.50.

The members of the Genossenschaft Deutscher Bühnengenhöriger warn young people against going onto the stage. This society writes: "It is only after a difficult struggle that the actor has been able to overcome the burden of prejudice against him and to put himself on an equal footing with other citizens. With the disappearance of universal prejudice, however, the number of novices attracted by this calling has grown at such a terrific and incalculable rate that the Society of German State Members feel it incumbent upon them to give the widest publicity to the unfavorable outlook for engagements and remuneration. The yearly almanac published by the society indicates 25,000 members, of whom at least 10,000 are actors, the rest being singers, chorus members, conductors, musicians and the technical personnel. Of these 10,000 actors and actresses, only one-fifth can find positions offering a fair subsistence. All the rest are referred to the traveling companies, which pay from 80 to 250 marks at the most, and this only for six or seven months of the year. Deducting from such income traveling expenses, stage costumes and commission to the agent procuring the engagement, there is left an average annual income of only 600 marks (\$142.85)."

The first concert of the new Willy Hess Quartet was well attended and heartily applauded. The ex-concertmaster of the Boston Symphony Orchestra has allied himself with the three associates of the late lamented Carl Halir—Exner, second violin; Müller, viola, and Dechert, cello. All four men are very expert chamber music interpreters, and their readings of Beethoven and Mozart quartets were highly praiseworthy. Hess is in his element when playing quartets. He understands musical values and all the rhythmic exactness and dynamic nuances necessary to make a first class chamber music

performer are at his command. He will prove an able and worthy leader of the former Halir association.

An enjoyable orchestra concert was given by Wera Scriabine, who played, among other things, Liapounow's E flat minor concerto, op. 4, and her husband's concerto in F sharp minor, op. 20. This is a work of many beauties, although it shows unmistakable Chopin influences. The Liapounow concerto, notwithstanding certain robust, even brutal, effects of instrumentation, is a work of considerable importance, both as to thematic invention and as to structural excellence. Madame Scriabine is a gifted and brilliant pianist. She is separated from her husband, the young Russian composer, who has so rapidly come to the front, but she is, nevertheless, his most zealous disciple, for she makes a specialty of playing everywhere his compositions. For next Monday she has announced a piano recital made up exclusively of Scriabine's compositions. At this orchestra concert she had the assistance of Wassili Safonoff.

On Monday Dora von Mellendorff, a gifted young violinist, made her debut in Scharwenka Hall. The young lady is a temperamental player; she sings cantabile parts with an appealing warmth of expression and a soulful tone, and she dashes off passages in a fiery and impetuous manner. Her tone is sweet and pure and she is already far advanced technically. With proper further development Dora von Mellendorff should make her mark as a violinist. She is a pupil of Paul Elgars, the director of the Eichelberg Conservatory, a man of exceptional pedagogic ability.

Other concerts of interest during the week were a Chopin recital by Ignaz Friedmann; a liederabend by Franz Naval, which drew a large audience to Beethoven Hall; a piano recital by the one time famous prodigy, Raoul Koczalski; an Italian boy soloist, Henri Anardi, who has an excellent cantilena and a remarkable technical facility for his age, and a large number of song and piano recitals which do not call for special comment.

Among the musical offerings of the immediate future there will be Busoni's only piano recital of the season; violin concerts by Willy Burnester, Fritz Kreisler and Alexander Petschnikoff, who will introduce a new suite in old style by Sinding; chamber music concerts by the Flonzaley Quartet, the Brussels Quartet, the Pfitzner Quartet of Vienna, the Brothers Post Quartet of Frankfurt, the new Hugo Heermann Quartet, the Klingler and the Rosé Quartets of Vienna, and the Wittenberg, Waldeemar Meyer and numerous other local string organizations. Among the singers who are soon to be heard here in recital are Emmy Destinn, who announces two recitals in the hall of the Philharmonic; Maria Labia, who will appear but once, when she will have the assistance of Alberto Jonás; Elena Gerhardt; Lulu Myss-Gmeiner, and Edyth Walker. Miss Walker is to be the soloist of a big concert to be conducted by Felix Mottl.

The Philharmonic Choir, under Siegfried Ochs, begins its winter's series tomorrow evening with Beethoven's "Missa Solemnis." Franz von Vecsey will introduce next week a new violin concerto by Vleyle. Bertha Marx Goldschmidt announces the famous five Anton Rubinstein historical programs, which she will play in five evenings

at Bechstein Hall. Other pianists of note who are soon to be heard are Frederic Lamond, J. Otto Voss and Dohnanyi. Mischa Elman will be the soloist of the next Nikisch Philharmonic, on October 24, when he will play the Brahms concerto.

Vittorino Moratti, the assistant and successor of the late G. B. Lamperti, is meeting with much success as a singing teacher. Through his long association with Lamperti he acquired a keen insight into and thorough comprehension of that famous maestro's method. Moratti is the only teacher in Berlin who has a complete understanding of the Lamperti method. After the master's death nearly all of his pupils went to Moratti, and the fact that he has been able to retain them and to accomplish notable results with them speaks well for his fitness to succeed the illustrious Italian. Moratti is still a young man, and he bids fair to make a name for himself.

Sienkiewicz's famous novel, "Quo Vadis," has been used as the basis for an opera, the text being in German by Hans Liebstöckl and the music written by Jean Nougues. The première performance took place at the Vienna Volksoper on Thursday with great external success. The libretto closely follows the plot of the story, and among the scenes are the famous circus scene and the burning of Rome. The stage proved too small, and great demands are made in the way of apparatus, but the music is effective and the soloists and members of the choir did excellent work.

Moriz Moszkowski has been appointed Knight of the Legion of Honor by the French Government. Moszkowski pursued his musical studies in Berlin and he lived here for many years. He is a brother of Alexander M. Moszkowski, the editor of the Lustige Blätter, one of Germany's best known comic papers.

Mozart's letters have just been published by the Insel Verlag, of Leipsic, as compiled by Albert Leitzmann. These letters are unstudied, but very well written and full of charm, and bring one close to the inner life and work of the master.

Prof. Edmund Singer, the illustrious violinist and pedagogue of Stuttgart, celebrated his eightieth birthday Friday, October 14. Singer can count among the associates of his long and active career many celebrities of the music world, among them Liszt, Wagner, von Bülow, Meyerbeer, Dingelstadt, Joachim and Preller. Singer was born in Totis, Hungary. He began the study of violin at six years of age, and at nine made his first public appearance, playing a concerto by De Beriot. When eleven years old he toured Hungary with immense success. Other tours followed, and after a long stay in Paris he came to Germany, at the age of twenty-one, where he made his debut in Dresden. Leipsic offered him the position left vacant by Ferdinand David at the conservatory, but he decided in favor of Weimar, whither Liszt urged him to come as Joachim's successor. He remained there for ten years, and then, on the recommendation of Meyerbeer, received the appointment of concertmaster of the Court Orchestra at Stuttgart, where he later was offered a professorship at the conservatory, which position he still occupies. Singer's work for the cause of chamber music has been widely recognized, and he is also famous for his "Theoretical



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and Practical Violin School," a work in which he was assisted by M. Seifriz, who also supported him in founding the Tonkünstler Verein of Stuttgart. This organization was conducted under Singer's direction up to a few years ago, when he resigned in favor of Max Pauer. He also gave up the leadership of the Court Orchestra, and has since devoted himself solely to violin instruction. The celebrated pedagogue can look back with satisfaction over the remarkable period of seventy years of artistic activity.

The Stern Conservatory will celebrate the sixtieth anniversary of its existence next month in two concerts to be given in Beethoven Hall. The first, on the afternoon of Sunday, November 6, will be a pupils' performance, and the second, on the evening of November 7, will consist of a program to be executed by the teachers of the institution. At this concert will be heard for the first time the new violin concerto in D minor, op. 66, No. 3, by Prof. Gustave Hollaender, the director of the conservatory. Another offering will be Prof. Philipp Rüfer's "Rubens" festival overture.

A recent issue of Die Musik, a special Wagner number, presents some interesting and hitherto unknown facts about the composer and his work. Worthy of special note are two articles by Edgar Istel; one of these, entitled "König Ludwig's Wagnerbuch," tells about this first authentic collection of Wagner's writings, copied by Cosima von Bülow, in whose possession the book is. Among a number of unknown Wagnerian documents to be found in it is a farewell letter written by the composer to the revolutionists, Röckel and Bakunin, at the Königstein fortress. The second article, "Heinrich Marschner at the 'Tannhäuser' Scandal in Paris," shows up in an uncompromising manner the disgraceful circumstances under which the work was brought out, from notes in



ERICH KORNGOLD.

A thirteen-year-old composer, whose pantomime, "Der Schneemann," was recently produced at the Vienna Royal Opera with pronounced success.

Marschner's unpublished diary. Other articles of interest in the issue are "The 'Tristan' Difficulties in Vienna, 1861-63," by Julius Kapp, who unavailingly worked on the role of Tristan under Aloys Ander, and who discloses here for the first time that many necessary important alterations in the role were made by Wagner at Ander's suggestion; "Musik und Szene bei Wagner," a critical essay by Alfred Heuss, in which, among other things, he shows that Wagner's own interpretation at first prevented the success of the "Flying Dutchman"; and "Richard Wagner's Prose," by Hans Pfeilschmidt.

Emil Seling, formerly of Vienna, has been appointed assistant conductor of Siegfried Ochs' famous Berlin Philharmonic Choir.

Howard Wells, the distinguished pianist, has been engaged for a recital in Wiesbaden on October 22, and on November 23 he will make his initial appearance in Berlin in a recital. This will be an event of interest, as the extraordinarily rapid growth of Mr. Wells' following as a pianist and teacher in this city is noteworthy and promises that he must have something unusual to offer. Mr. Wells has already won laurels as a concert artist in America, where he was a pupil of Fannie Bloomfield Zeisler, and his further studies on this side under the guidance of Harold Bauer and Leschetizky have equipped him most thoroughly to enter the lists of European concertizing artists. The pianist is the only pupil of Leschetizky teaching that master's method in Berlin, and his success has been remarkable, his time being so fully engaged that it was only with difficulty that he arranged for a three weeks' rest during the summer in Denmark.

ARTHUR M. ABELL.

Overton Moyle Engaged for Oratorio.

Overton Moyle, the English baritone, has been engaged to sing this season by Walter Henry Hall, conductor of the Brooklyn Oratorio Society. Mr. Moyle is also engaged to sing with the New York Oratorio Society, and he will be heard at other concerts in New York. Mr. Moyle, born and educated in England, is of Irish parentage; he spent a part of his student years in Germany. His growing popularity is owing to his fine voice and to a personality and artistic equipment that are quite unusual.

Evan Williams Recital in Philadelphia.

Evan Williams, the tenor, is to be heard in recital in Witherspoon Hall, Philadelphia, December 10. The program will be one sure to delight music lovers and the many musical artists who make Philadelphia their home.



LEIPSIK, October 10, 1910.

With Conductor Arthur Nikisch at his post, the first Gewandhaus rehearsal and concert were given October 5-6. The program had Reinecke's overture to "Manfred"; Schubert's settings of Ellen's three songs after Sir Walter Scott, with orchestration by Henry Wood; the "Tarifa" and "Tanger" from Humperdinck's Moorish rhapsody for orchestra; Brahms' "Lied," "Spanisches Lied," "Nachtigall" and "Botschaft," to piano accompaniments played by Nikisch; the Brahms second symphony. The attendance for the Wednesday morning rehearsal and Thursday evening concert was practically the capacity of the house. The Reinecke overture was a worthy piece to begin the season. It is one of true inspiration and exceptionally fine fiber. The Henry Wood instrumentation of the Schubert songs is especially moderate and tasteful, while carrying much character. The Humperdinck pieces also carry interest and character. The violins play the entire song of the "Tarifa" (elegy to sunset) in unison and unaccompanied, before the development begins with other instruments. The second number ("A Night in a Moorish Café") is on a rather light theme, but the entire instrumentation, in many effects and fine detail, combine to give musical solidity. The general playing of the orchestra was superb as usual. The public greeted Nikisch cordially and was also delighted to find him as piano accompanist for the songs. His great art as a conductor of the Brahms symphonies has been long recognized.

Charles Dalmores sang the role of Lohengrin at a festival performance for the Wagner monument fund, Sunday, October 2. Felix Mottl was guest conductor; the role of the King was sung by Bender of Munich, Elsa by Frau Hofgren-Waag of Mannheim, and Ortrud by Frau Preusse-Matzenauer of Munich. Other roles were sung by members of the Leipzig Opera, with Walter Soomer as Telramund, Luppertz as Heerrufer, the others including Mesdames Merrem, Bartsch, Marbach, Stadtegger, Messrs. Schönleber, Hermann, Dlabal and Staudenmeyer. The performance was given with a good deal of spirit, if occasionally very imperfect ensemble. Dalmores gave much pleasure, as did also Frau Waag, Messrs. Soomer and Luppertz. There were many curtain calls at the close of every act.

The phenomenal violinist, Sascha Culbertson, has returned to Leipzig for two concerts, after an absence of nearly two years. There is every probability that Culbertson has the greatest and purest violin technic of any artist before the world today. THE MUSICAL COURIER correspondent at Leipzig respectfully registers his doubt that any other violinist since Paganini has had so much legitimate technic. The present stage of Culbertson's art is such that the ear is hardly capable of grasping what is going on, and in private rehearsal of the second Paganini concerto there were heard some tonal effects, seemingly of utmost purity and beauty, yet unexplainable according to any known violinist procedure. If Paganini had more technic than this, then he led even his violinist auditors into other new fields, and the layman of that day was perfectly excusable in feeling himself in the presence of a magician and a conjurer. A right thinking person must understand that all of this technic would have only relative value if not accompanied by a great musical gift, but Culbertson has musical gift which cannot be placed second. There is nothing he touches without great musical sincerity and, generally, extreme intensity. His first program in Leipzig for this visit had the Ernst F sharp minor concerto, andante from Mozart D major concerto, an allegro by Veracini, the Massenet "Thais" meditation, the Spies "Elfentanz," Tartini D minor concerto in editing and cadenzas by Emilio Pente, and the Paganini "Nel cor piu non mi sento" for violin alone. Emerich Kris as accompanist and soloist, brought a Bach-Liszt organ fugue and the Tchaikowsky-Pabst "Eugen Onegin" fantasy. In two orchestral concerts here in November, 1908, Culbertson played the Lalo Spanish symphony, Wieniawski F sharp minor concerto, Paganini D major concerto, Dvorák

concerto, Bruch Scotch fantasia, and the Paganini "God Save the King." The present playing shows not only extraordinary technical gain, but the one musical element which he most needed—a steady legato. He has acquired this by much playing of the Italian classics and heroic work on his bow technic. There is no singer today who breathes a more beautiful legato than Culbertson plays on his violin. As to the technic itself, it represents the entire catalog of bow and left hand facility, in addition to the left hand technic which is as yet, to the ordinary violinist, unclassifiable. An extraordinary item in the Culbertson case is that his equipment has been acquired in ten years. He will not be seventeen years old until December 29. All sympathizers with the artistic career of this magnificent youth will be glad to know that everything possible is being done to prevent injury to his health. He only plays twice in one week, and a ten o'clock bedtime is observed with great regularity, whatever the emergency. An hour's delay on that schedule is practically unknown in the young man's daily routine. He is accompanied on this tour by his father, a brother and impresario, Norbert Dunkel of Budapest, besides pianist Mr. Kris of Vienna. The tour further includes Magdeburg, Hannover, Dortmund and London, probably returning through Holland for a tour before reappearing in Berlin in January.

EUGENE E. SIMPSON.

MEMPHIS MUSICAL NOTES.

MEMPHIS, TENN., October 21, 1910.

Many of the clubs have held their openings for the season, though many will not open until November 1, when Memphis musical life will be in full swing. The next attraction in Mrs. Cathey's course will be Johanna Gadsby, who will appear in November at the Auditorium.

Ernest F. Hawke, organist of Grace Church, gave the first of a series of organ recitals in the church Wednesday evening, October 19. The entire program consisted of music by German composers. Mr. Hawke has arranged for one concert each month during the season.

Beethoven Club members are looking forward with great pleasure to the coming of Bernice de Pasquali, who will appear under the auspices of the club on November 9 in the Lyceum Theater. Yolanda Merö, the Hungarian pianist, will be the second artist of the season. Under the auspices of the department of musical culture, C. C. Ashton Johnson, on the evening of October 20, gave the first of a series of lectures, taking for his subject "The Orchestra and Orchestral Composers." This series will last until April, and the following outline will be taken up: November 17, "The Orchestra as an Instrument. Its Construction." December 15, "The Four Choirs—Their Places and Functions." January 19, "The Symphony from Haydn to Strauss." February 16, "The Evolution of the Symphonic Poem—The Principal Exponents and Greatest Examples." March 15, "The Overture and Program Music." In April Carl Fiqué, chairman of music department of Brooklyn Institute of Arts and Sciences, and director of the Brooklyn Oratorio Society and Orchestra, will give two lectures before this department to close the subject for the year.

The Memphis Choral Society, an organization of only a few weeks, now numbers its members almost 200. W. W. Boutelle, a well known and popular local musician, is the director for the ensuing year. Mr. Boutelle has had wide experience in choral work and is most enthusiastic over the prospects for the society. To a great extent the chorus is composed of the members of the Memphis festival chorus of last spring.

A new feature in the Junior Beethoven Club, which is composed of the younger musicians of the city, is the dividing of the members into chapters, according to location. These chapters meet the first three Saturday mornings in the month, under a leader, for study of musical history and chorus work. They are assembled, on the fourth Saturday, for a business session and a review of the month's work. Stereopticon lectures will be a feature during the year, and views for this purpose are being gathered in Europe. Mrs. W. P. Chapman is the progressive leader of this bright band of young musicians.

The Renaissance Club, an organization composed of advanced musicians of the city, will resume activity early in November.

Annie Dickson announces that her little band, The Robert Schumann Club, will reorganize within a few days and do active work in special study and recitals this winter. The first meeting will be held at the home of the director on the first Saturday in November.

NOLA NANCE OLIVER.

Heinrich Zöllner's latest opera, "Fritjof," was well received at its première in Antwerp recently.

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FRANZ NEUMANN'S OPERA "LIEBELEI" AT FRANKFURT-AM-MAIN.

BY EUGENE E. SIMPSON.

The three act opera, "Liebele," by Assistant Conductor Franz Neumann, of the Opern Haus in Frankfurt-am-Main, was first produced at that house some weeks ago, and with such success that it has been accepted by numerous other German and Austrian stages for production this winter. The opera is published by Schott Frères in Mainz. While on a recent MUSICAL COURIER conference in Mainz Marc A. Blumenberg, editor-in-chief; Berlin representative Arthur M. Abell, and Leipsic representative, Eugene E. Simpson, made the hour's run to Frankfurt-am-Main and attended the performance of the new work. Mr. Abell bought the tickets, Mr. Blumenberg paid for supper, and the Leipsic representative, as the "easiest man" of the party, has been detailed to the work of making a report.

The action of the opera works toward a secret, off-stage, duel, wherein an unknown and irate husband kills a young offender, Fritz Lobheimer. Public sympathy in the story arises through the love of a young girl, Christine, who does not know of Fritz's shortcomings. Fritz departs for the duel ground on pretense of going on vacation. Subsequently she learns of his death. She intends to visit his grave. The last touch of soul tragedy comes when her friend, Mizi, says that she should not go, for she may find the other woman at the grave praying.

The opera begins with the friends, Theodor and Fritz, who are soon joined by the girls, Mizi and Christine, for a Bohemian supper in Fritz's room. The party is disturbed by the coming of the irate husband, but Theodor and the girls wait in an adjoining room during the angry scene with Fritz; the supper is resumed. Theodor and Mizi are the first to become drowsy with the wine, and Fritz and Christine play a love scene while the others sit asleep. The next scene is one between Christine, her father and a gossiping neighbor woman. Christine goes out for a rendezvous with Fritz, but returns disappointed, having not met him. This second act finally brings another love scene, wherein Fritz bids Christine farewell before going on the alleged vacation. The short third act clears up the story after Theodor, Mizi and the father have had much difficulty in breaking the news to Christine. The dialogue of the first act is wholly unimportant and even trivial. The second and third acts are of a deep earnest, with fine opportunity for an emotional singer to move her audience with the role of Christine.

It must be said at once that the music of this opera is of essentially lyric quality. The first act proceeds moderately, even cautiously, and the truth is that it is hardly more than of light opera weight. Further classification becomes absolute when one states that the second and third acts are heavy, and are the body and soul of a Richard Strauss, just as the first movement of the Hugo Kaun second symphony is body and soul of "Salome," and the Max Schillings violin concerto is a Strauss concerto through the kindness of composer Schillings. However much it may grieve those who failed to find anything to

"Salome" and "Elektra," the musical progeny of those two Strauss ladies is already becoming numerous and there is no help for it. In the case of this opera by Mr. Neumann, the effect of the second and third acts is beautiful and eminently impressive, and it is most probable that the opera going public all over the world will welcome the return to a more lyric, not to say tuneful, manner of making music to dramatic action.

The one weakness of the "Liebele," practically considered, will be found not simply in the lighter musical spirit of the first act, but in the dialogue about common things. Here the composer has gone on writing lyric vocal parts while the singer tells of prosaic things, such as a mocha cream cake, which is, beyond doubt, a very fine thing in its place, though not necessarily an inspiration for song. It may be that the skilled hand of any of the conductors or editors could change these passages to recitative without becoming liable to charges of vandalism. With this one element of dialogue removed, the opera becomes a piece of great power to entertain, and the probability is that the work may go on maintaining the success that has fallen to it in Frankfurt-am-Main.

BUSONI'S RECITALS AT BASLE.

During the month of September Ferruccio Busoni, while conducting his "Meisterkursus" at Basle, gave four recitals and one orchestra concert for the students. This is what the leading Basle paper says of his playing of the last concert:

Through the assistance of Ferruccio Busoni, who has been conducting here a master course in piano playing, our musical season has set in with a lively interest from the very beginning. Moreover, the public has enjoyed an abundant variety of performances by him in four recitals given at the Conservatory and in one extra concert arranged by the Allgemeine Musikgesellschaft. Since these performances comprised almost exclusively the most difficult compositions in piano literature, the concerts were of extraordinary significance. Busoni is one of the very greatest and ablest pianists of the present, and no other can surpass him in sovereign mastery of difficulties. His technic is universal; he can accomplish anything. Many things would appear impossible if we had not heard them with our own ears, as, for example, the marvelously rapid runs in thirds. In respect to variety of tone, too, he is a Croesus—an artist possessing a remarkable sense of tonality.

When Busoni plays compositions which aim at external brilliance and fire, his command of rhythmic elan and the richness of his colors are fascinating. Brilliant virtuoso offerings of the first rank were his performances of various etudes, the "Rigoletto" paraphrase, the "Don Juan" fantasy, the E major polonaise and the Liszt "Mephisto" waltzes, arranged for orchestra. That Busoni's art of piano playing, which is so wonderful in point of tonal purity, can also show to advantage in the classical masterpieces, if held in check in respect to rhythm, was proven by his delivery of the Beethoven C minor concerto with orchestral accompaniment under the direction of Kapellmeister Suter in the extra concert.

In this concert Busoni also appeared before the public as a composer for the orchestra. A concerto is what he calls this big work, and this Italian appellation is quite appropriate. From the supercriptions to the different movements and the explanatory program notes, one might infer that this is a sort of symphony with piano obligato; but this, however, is not the case, owing to the thoroughly melodic, homophonic style of the piece. The composer shows himself in his work as a full-blooded Italian, and this makes it sym-

pathetic. He does not, therefore, grow trivial, but, on the contrary, the work is throughout interesting, owing to the remarkable sense of tonality and ability of the composer. A naive listener expressed the opinion that it was as if a whole series of theatrical scenes had passed before him; it is Italian orchestra music, but enchanting and very artistic of its kind. To be sure, there are certain parts, to judge from a first hearing, where there are too many rising cadenzas, and the work being performed from start to finish without a pause makes it difficult to grasp; but it is not lacking in effective contrasts and an abundance of beautiful tonal effects is strewn throughout the work with a prodigal hand. Particularly skillful is the composer's employment of the wind instruments, especially the brass, the instruments of percussion being also effective. With the assistance of the solo piano part a variety of new tonal effects were obtained. German depth must not be sought in this concerto, but it is genuine, cheerful Italian music.

A veritable Herculean task is set upon the soloist, but Egon Petri proved that he has not only the physical strength for this, but artistically, too, with his command of nuances and his playing, which overcame all difficulties, he must have satisfied the composer himself. The orchestra, too, entered into his intentions to a nicety and gratifyingly unrolled the texture of rich colors as required of them. The audience, which, on account of the length of the concerto, had been given a tolerably hard nut to crack, received this work as well as the playing of Busoni with great applause.—Basle Nachrichten, October 6, 1910.

INDIANAPOLIS NOTES.

INDIANAPOLIS, Ind., October 24, 1910.

The second program of the Indianapolis Matinee Musicale was given last Wednesday afternoon and the following ladies took part: Elsie Evans (pianist), Jeannette Edwards (soprano), Katherine Bauer (violinist), Mrs. Charles A. Pfafflin (pianist), Mrs. Foster V. Smith (soprano), Alice Halpin (pianist), Mrs. Arnold Farrar Spencer (soprano) and Mary L. Traub (contralto). Harpar G. Smyth (baritone) appeared on the program as a guest and his singing was received with much enthusiastic applause. Katherine Bauer's playing of the "Devil's Trill" (Tartini) elicited a spontaneous demonstration of approval, yet this gifted young artist has been heard to better advantage on other occasions. Miss Evans gave an interpretation of the Chopin ballad in G minor, which was characteristic of its good style, and she seemed to enter fully into the spirit of the composition. The Mendelssohn duets, sung by Mrs. Spencer and Mary Traub, closed the program and were of more than passing interest. The accompanists were: Mrs. S. K. Ruick, Mrs. S. L. Kiser, Louise Griewe George and Mrs. Cecil Smith.

On Thursday evening Leon Sampaix was heard in recital for the first time since his return from abroad, where he spent the summer in his home, Liege, Belgium. He was greeted by an enthusiastic audience which filled the Odeon, and his program was heard by a representative musical gathering, many of his colleagues being present, from whom he received many congratulations. Mr. Sampaix plays with a calm and refined art free from mannerisms. He produces a great variety of tone color, his phrasing is finely wrought with a nicety of finish, and technically he is equal to his task at all times. His program included the Beethoven sonata, op. 111, Schumann's "Etudes Symphoniques," Chopin's barcarolle in F sharp, and two Liszt rhapsodies, Nos. 12 and 10.

The Temple Male Quartet, recently formed, has completed the rehearsals of its repertoire for the coming season. The personnel of this quartet is such that it is safe to predict a real success for them. Following are the members, all of whom are well known as soloists: Edward Taylor (first tenor), Carl Emmert (second tenor), Arnold Spencer (baritone) and Frank N. Taylor (basso). The two Taylors are not related.

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REINALD WERRENATH'S SONG RECITAL.

After hearing Reinald Werrenrath at his song recital in Mendelssohn Hall, Tuesday night of last week, no one would question the fact that a rare and splendid artist has been enrolled in the limited circle of finished lyrical interpreters. Mr. Werrenrath is one of the favored ones. Nature has done much for him and for the rest he must thank his musical ancestry and his own determination to strive for an ideal. His baritone voice has extraordinary range, flexibility and most beautiful timbre. An artist with such a voice and brain ought to be able to sing anything possible to the human voice. Mr. Werrenrath's singing, above all, gives pleasure to people of refinement, for he has mastered the technic of his art and reveals such polish and poise that one might listen for an indefinite time without once feeling that the singer was in the least fatigued. Such an artist has a mission, and as America grows in musical importance, musical missionaries will be needed to spread the gospel of artistic righteousness. The following program, which Mr. Werrenrath gave last week, speaks for the impeccable taste of the singer:

Ecco purch'a voi ritorno (Air from Orpheo).....Morteverde
Come raggio di sol.....Caldara
Par dicesti, o bocca bella.....Lotti
Erlkönig.....Beethoven
Sonntag.....Brahms
Aus ein altes Bild.....Wolf
Liebesglück.....Wolf
Det Fœrste Mode.....Grieg
Borte.....Grieg
Hun er saa hvid.....Grieg
Lauf der Welt.....Grieg
Efterarsstormen.....Grieg
Settings of the Rubaiyat of Omar Khayyam.....Arthur Whiting
Your eyes two wol see me sodenly.....Winthrop Rogers
Invictus.....Bruno Huhn
Adoration.....Kurt Schindler
To a Friend.....Chester Searle
Daybreak.....Mabel Daniels

In the three numbers by the early Italian masters, Mr. Werrenrath demonstrated that perfection of legato and breath control which is the aim of all singers of serious intent, but which all do not master, in spite of their serious efforts. There are some things that even study will not bring. It is doubtful if that large and exacting audience ever heard finer exhibitions of bel canto singing from an artist of Mr. Werrenrath's age; he is a young man, with but few years' experience, and yet he sang these old airs with the finish and suave charm of a school said to be nearly extinct. The four German lieder which followed the Italian numbers showed the artist to be equally fitted to rank with the best artists of international renown. As a work the Beethoven setting for "Der Erl König" was disappointing; it measured so far below even the least indifferent compositions of the great master; still Mr. Werrenrath succeeded in bringing out the tragic thrill at the close. One of the most beautiful feats of the night was Mr. Werrenrath's interpretation of Brahms' noble "Sonntag," and he gave likewise the loveliest tinge to the two songs by Hugo Wolf; he was obliged to repeat "Liebesglück" ("The Bliss of Love").

Further proof of Mr. Werrenrath's varied accomplishments came when he sang four of the five Grieg songs in the original Scandinavian texts. The fourth song by the Norse composer, "Lauf der Welt" ("The Way of the World"), one of the gems of the program, is to a setting by the German poet, Ludwig Uhland, and this num-

ber was another which the singer was compelled to repeat. Arthur Whiting's score for certain verses from "The Rubaiyat" neither suggested nor effaced memories of other composers; it is well written music. By far the best modern song of the evening was Bruno Huhn's "Invictus," words by William Ernest Henley. This is a song worth while; the lofty sentiment is well matched by a score that arouses and captivates the listeners. After singing it, Mr. Werrenrath was rewarded with a prolonged demonstration, and all the time the modest composer was hiding away in a rear seat in the gallery. Charles Baker, the accompanist of the recital, acquitted himself to the evident satisfaction of the singer and the public.

Mr. Werrenrath's interest in American and British composers will commend him to those striving to help Anglo-Saxons in their struggles for artistic recognition. No complaints can be lodged against a singer who puts six songs by living writers on one program, as Mr. Werrenrath did last Tuesday night. The lightness of some of these songs was timely after the somber touches in the Whiting music. "To A Friend," by Chester Searle, and "Daybreak," by Mabel Daniels, were pleasing. Mr. Werrenrath had the pleasure of singing before many of his professional colleagues. Those who "know and know they know" could not fail to honor a fellow artist of Mr. Werrenrath's worth and exceptional endowments.

MUSIC IN SHREVEPORT.

SHREVEPORT, La., October 19, 1910.

The Shreveport School of Music, of which Mr. and Mrs. E. H. R. Flood are directors, opened on October 3 under most flattering conditions, including larger enrollment than ever before, with still brighter prospects for the future. The first program was given on Friday evening, October 7, when Albert G. Demanche, of Boston, who has charge of the violin department, gave a finished and artistic program. One of the daily papers said: "Albert G. Demanche appeared in violin recital at the Shreveport School of Music last evening to a large and most appreciative audience. His program embraced numbers played by the most celebrated violinists of the country, showing his versatility and excellent musicianship. His technic and exquisite tone place him among the artists of today." Geneva Smith, Shreveport's talented pianist and composer, gave two brilliant piano numbers. Mr. Flood was at his best in the most difficult accompaniments, and at all times was in perfect sympathy with the violinist. The program was as follows: Concerto No. 7 (De Beriot), "Butterfly" (Grieg), impromptu (Reinhold), Miss Smith; minuet (Beethoven), serenade (Drda), "Perpetual Motion" (Bohm), romance (Ambrosio), "Zigeunerweisen" (Sarasate), "Mazurka de Concert" (Musin), "Danse Tziganes" (Naches), "Meditation" (Nemeroski), Hungarian rhapsody (Hauser).

Charles C. Washburn, one of the South's foremost baritones, will appear in recital on the evening of October 29 at the Grand Opera House, under the auspices of the Shreveport School of Music. EDWARD H. R. FLOOD.

At Lemberg, in Russian Poland, a special Chopin celebration was announced for October 27. Paderewski was invited to play a Chopin concerto, but as he has not yet fully recovered from his attack of neuritis Ernest Schelling will play instead. This necessitates the cancelling of several of Mr. Schelling's engagements in this country.

Clarence Eddy Dedicates New Organ.

The appended extracts from the Springfield (Mass.) Republican and Springfield Union tell of Clarence Eddy's triumph at the dedication of the new organ in Trinity Methodist Church of Springfield:

Of the numbers contributed to bring out this or that organ effect it is not necessary to speak in much detail. Much of the music was new, a good deal of it was dedicated to Mr. Eddy, and each selection had some sufficient reason for being on a program which was explicitly meant not to be too heavy—at an inaugural concert the instrument itself and its possibilities may for once be given precedence. One of the most agreeable of the smaller numbers was the pretty prelude in D minor by the seventeenth century composer, Clerambault. Charming, too, was the rondo, "Soeur Monique," by another seventeenth century French composer, Francois Couperin. A new toccata in F by Thomas J. Crawford was a showy and telling number; there was less of interest in Alfred Hollins' new "In Springtime," except that it introduced for the first time the echo organ at the rear of the church, and James Lyons' "Autumn," also new, was rather dull. But the variations, op. 1, by Joseph Bonnet, dedicated to Mr. Eddy, show promise; they have good material and use the organ effectively.

The second part of the program opened with a sonorous "Exaltation," also new, by Adolph M. Foerster. "The Angelus" (new), by Edmonstone Duncan, brought in the chimes. Mr. Eddy's arrangement of Schubert's thrilling song, "By the Sea," was effective, with its rich solo voice and its strong diapason support. The sonata in E minor (new), by James H. Rogers, is rather good and not too long; organists should find it a useful selection. After an "Evensong" (new), by Edward F. Johnson, which had some entertaining twittering of birds, the program closed with a brilliant "Festival March" (new), by William Faulkes, which brought out finely the tonal reserves of the instrument. Mr. Eddy, who as it happens had not been heard in Springfield for a good many years, was in excellent form, and his playing illustrated many of his admirable traits. Even in showing off what an organ can do, he does not too much "fuss up" his music, or exaggerate his effects. He keeps a composition on the same auditory plane, so to speak, not indulging in those violent contrasts to which the organ seems specially to tempt, but which are fatal to unity. There is a point beyond which contrast between soft and loud ceases to be a contrast because there is no comparison; one cannot, though both are carbon, compare a diamond and a ton of coal; they simply do not belong together. Mr. Eddy manages to get his effects without violation of unity and proportion.—Springfield Republican, October 20, 1910.

The magnificent new organ of Trinity Methodist Church was dedicated last night by a recital, at which the superb tonal qualities of the instrument were brought out under the master touch of Clarence Eddy, of New York. It is without question one of the finest church organs in the State and Mr. Eddy's program was so generous that none of the tonal possibilities of the organ were overlooked. The beautiful quality of the echo organ was made manifest in the "Angelus" and the chimes really chimed; they were not clanged. The fugal numbers displayed the sonority of tone and there were other numbers which wrought the audience to a high pitch of enthusiasm.

The organ could not have had a better demonstrator, and once Mr. Eddy was seated at the keyboard the instrument responded to his every touch, showing that it was keenly sensitive to every requirement that could be exacted from it by a master organist. There were several show numbers in which there was all the brilliancy that one could desire, but it was in the evensongs and numbers of like quality that the real beauties of the instrument were impressed upon one. It must have been a pleasure for Mr. Eddy to seat himself at so magnificent an instrument, and that it was a pleasure was evidenced by his playing. It seemed at times as though he were unconscious of the audience—which nearly filled the large auditorium—but became so rapt in the instrument that he played just for the love of playing. There were one or two descriptive numbers, and it did not require a vivid imagination to interpret the music. All in all it was a recital worth going far to hear and that it so impressed the audience was evidenced by the fact that most of the people remained throughout the long program, despite the uncomfortable temperature.—Springfield Union.

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VIENNA MUSICAL RECORD.

VIENNA, October 12, 1910.

The concert season soon will be in full swing. The first important concert took place yesterday in Bösendorfer Hall and assumed the form of an evening in honor of the veteran Vienna composer Goldmark.

The Tonkünstler Orchestra will give a series of large concerts with the assistance of well known soloists. The Vienna Konzertverein will have a series of symphony concerts with Ferdinand Löwe directing. The Hoforchester announces a series of eight concerts under Weingartner's direction, at the last of which this composer's third symphony will be produced for the first time.

"Der Schneemann," pantomime by the eleven year old composer, Erich W. Korngold, which was noticed in a recent issue of THE MUSICAL COURIER apropos of its first production in Vienna, has now been taken on by the theaters in Breslau, Leipzig and Prague. Here is an opinion from a well known Vienna critic: "There is no doubt that the young composer has really astonishingly great talent, but the indiscriminate praise of some music critics who spoke of him a few months ago as a young Mendelssohn, Handel, or even a coming Mozart, went entirely too far."

Leo Fall announces his intention to get out of the operetta field. He says: "I am tired of the whole thing. Many things have happened to spoil my enjoyment of operetta writing. I want to take a rest, and I have other plans. I have a lot of opera librettos before me now, but have made no choice. Perhaps I will tell you later the true ground of my withdrawal from operetta composition." Anybody who has rolled up a bank balance such as Fall has earned from his "Dollar Princess," "The Divorced Wife" and "The Happy Farmer" needs no further excuse for retiring.

THE MUSICAL COURIER is in a position to be the first paper to announce the completion of a new sonata for piano by Leopold Godowsky, on which this composer worked during his summer vacation in Beatenberg, a small town near Interlaken, Switzerland. THE MUSICAL COURIER correspondent had the pleasure of seeing the manuscript of this work. It is not necessary to say that it is extremely modern and free, the first movement alone being in strict sonata form. The composer will play it for the first time from MS. in a concert at Helsingfors, Finland, during his coming European tour beginning October 20. I venture to predict that this sonata will become a favorite number of the modern piano recital.

May E. Breck, of Boston, who during her summer vacation in America was much in demand at Tuxedo Park, N. Y., as a teacher, has returned here for a winter of study.

Hannah T. Anderson and Lida V. Stott, from Albany, N. Y., have returned here after a summer spent in touring Europe in an automobile. Miss Anderson will remain here for study, while Miss Stott shortly returns home.

Louis Siegel, violinist, originally from Indiana, but who has lived so long in Europe that he now regards it as his home, will make Vienna his headquarters this winter,

teaching and doing concert work. Mr. Siegel is a pupil of Ysaye and of Sevcik. He is already well known in musical Europe for his concert playing, having often played concertos in Berlin and other large cities with orchestra under the direction of Ysaye.

A new operetta, "The First Woman" (who, by the way, is not Eve in this case), music by a young composer named Bruno Hartl, will have its first performance here Friday, October 21, with Mizzi Günther, who is really and absolutely the original Merry Widow in the title role.

Here are some more Americans who will be in the Godowsky-Aronson classes this winter: Mary C. Ward, Georgia; Emma Pacholka and Mita Hunneman, Indianapolis; Mary B. Wilderman, Ohio; Emily B. Arnold, Lowela Hamlin, Rochester, N. Y.; Leopold Rovenger, New York.

There are a number of Americans here in the Leschetizky classes. Among them are Harriet Robins,



THE HOME OF THE VIENNESE WALTZ.

formerly teacher in the New England Conservatory; Anna Tomlinson, of Chicago; Mary Henderson, at one time a well known teacher in Leavenworth, Kan., and her sister, Charlotte.

The Royal Academy of Music has accepted plans for a new building, which will be erected in a fine open situation on the Lothringer Strasse. The building is to be ready for occupancy in the year 1912-13, and will cost one million dollars. This column will take further notice of the project later.

When the writer called on Maurice Aronson the other day he had received no less than three inquiries from

prospective pupils in America in one mail the same morning, one from Alabama, one from Nashville, Tenn., and one from Chicago. Mr. Aronson has a standing card in THE MUSICAL COURIER. Is there any moral here?

Madame Materna and Herr Winkelmann have started a school here where aspirants for the stage will be taught the true Wagner traditions. When I mentioned this to a well known musician he said: "Tradition is a screen for mediocrity." How is that for an impromptu epigram?

D.

MONTREAL MUSIC

MONTREAL, October 20, 1910.

The first concert of the season given by a local musician took place in the Royal Victoria College on October 12, when Saul Brant, a violinist recently arrived from Uncle Sam's territory, introduced himself to the Montreal public, and made a favorable impression, playing with artistic feeling and impeccable intonation. He was called out many times, but did not give an encore. Mr. Blair assisted with skill and excellent musicianship. Every seat in the house was taken, and the audience was a most fashionable one. Mr. Brant will devote his time to teaching and solo work, and will doubtless prove a valuable acquisition to the musical fraternity in this city.

The Beethoven Trio (violin, cello and piano) gave the first concert of the season on October 18 in the Windsor Hall before a large and musical audience. Marguerite Froehlich, the pianist of the Trio, who organized the Trio two seasons ago, proved herself, psychologically speaking, a born chamber music player, and the success of the organization was due to her artistic ability. This season, however, she had practically to start over again, as the violinist, as well as the cellist, are new members of the organization. Taking this into consideration their performance was admirable. Holger Birkerod, the soloist, possesses an agreeable baritone voice, a fine tone production, clear diction, and was generously rewarded with applause. The next concert by the Trio will take place on November 25.

O'Neil Phillips, the popular pianist, will give a recital on October 27. Francis Macmillen will give a violin recital on November 9. Bonci, the celebrated tenor, will give a recital on November 29. The last two named artists are under the management of Mr. and Mrs. Frank Murphy. Kathleen Parlow, violinist, will make a tour through Canada under the management of L. M. Ruben, the manager of the Windsor Hall. Charles Lamontagne will manage some of Mr. Hanson's artists after he is through with the opera season.

HARRY B. COHN.

Flonzaleys Play Debussy Quartet in Berlin.

The following cablegram has been received from Berlin under date of October 25: "The Flonzaley Quartet created a furore here last night with a magnificent performance of the Debussy quartet. A musical and cultured audience, including such celebrities as Kaun, Sibelius, Heermann and Ganz listened enraptured."

The Flonzaleys are due in America November 12, and will at once begin a long tour booked for them. Three New York concerts are announced to take place in Mendelssohn Hall, on Tuesday evenings December 6, January 24 and February 21.

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A SILVER JUBILEE IN BUFFALO.

BUFFALO, N. Y., October 20, 1910.

The Harugari Frohsinn celebrated its silver jubilee two evenings of this week at Convention Hall and there was great rejoicing over the completion of twenty-five years of a successful musical existence, under various leaders, among whom was the late Johannes Gelbke. Monday night a fine concert was given under the direction of Dr. Hermann Schorcht. Tuesday evening a banquet was held. The attendance at the concert was very large, the audience made up of our leading German, German-American, and interested American citizens, eager to extend a hearty reception and congratulations to Dr. Schorcht for the heroism he displayed in coming from a bed of suffering (ill many months) to make this occasion a brilliant success. Well did he succeed. To take ninety-five men (many of whom are artisans, not musicians) and so teach and drill them that they can sing with a volume of tone decidedly melodious, and show their appreciation of dynamic contrasts and nuances, proves that Dr. Schorcht is well equipped for his life work. The soloists were Mrs. Albert Schuler, of this city, an excellent soprano, and Gustav Berneike, bass-baritone, of Cleveland, Ohio. The orchestra of twenty-five men played well the "Jubel" overture of Von Weber and the "Rhapsodie" of Svendsen. The many fine choruses can not be enumerated for lack of space, but the one which aroused the greatest enthusiasm was the beautiful "Fest Cantata," entitled "Dem Deutschen Lied," music by Dr. Schorcht, words by Gottlieb Renold, a member of the Harugari Frohsinn. This noble composition is destined to live. All singing societies will find it worth study. The seventh number on the program was a speech in German by Gottlieb Renold relative to the organization of the Harugari Frohsinn and its subsequent history, complimenting its first president, Jacob Rosch, and its present incumbent, Caspar Baldauf. Dr. Schorcht was summoned to the platform and presented with a silver loving cup in recognition of his merit, as a faithful leader, a talented musician, a gifted composer, and a staunch friend. He bowed the thanks he could not utter. Mrs. Schuler's group of lovely songs won applause. Later, she sang the solo in the Fest Cantata. Gustav Berneike sang several German songs. His voice was well suited to the interpretation of "Der Renegat" by Donizetti. Bouchner's composition, "Die Gottreiche" with mannerchor and orchestra, introduced Ed. Lang, tenor, and Berneike as soloists and in a duet. One of Gelbke's choruses, "Heimkehr," was sung in memoriam. The program was almost too long, nevertheless the audience remained until every number had been sung.

Lehar's light opera, "The Merry Widow," has been playing to good business at the Teck Theater, this week. Eugene Schutz, the touring manager, has had it staged beautifully and it is admirably acted and sung.

THE MUSICAL COURIER representatives can be kept busy writing up the list of coming attractions, but are wondering why music studios are still closed. It may be our ideal fortnight of New York weather, 71 degrees in the shade, is not conducive to strenuous effort on the part of teachers or pupils.

VIRGINIA KEENE.

The British Columbia Musical Society.

The British Columbia Musical Society has just been organized by Ferdinand Dunkley, who will be its conductor. The headquarters are in Vancouver, and local

sections will be established in other cities of the province. Provision is made both for choral and orchestral departments, but only the choral department will be operated at present. Later on, the formation of a symphony orchestra will be undertaken. Gounod's "Redemption" is the first work to be prepared and the performance will be given in one of the churches of Vancouver.

The officers of the society are: A. P. Judge, honorary president; Tate Robertson, president; Dr. W. Richardson, vice president; F. N. Hirst, secretary; Walter F. Evans, treasurer; Mrs. Machin, librarian. The officers and fifteen others constitute the council, among whom are several of the leading choirmasters of the city, including W. J. Spear, organist and choirmaster of St. Paul's Church; W. H. Nanson, choirmaster of Mount Pleasant Presbyterian Church, and Dr. W. Richardson, choirmaster of

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MUSIC IN LOUISVILLE.

LOUISVILLE, Ky., October 18, 1910.

A concert by the Louisville String Quartet was enjoyed at the Country Club on Saturday night, this being a kind of preliminary to the opening of the regular season of the Louisville Quintet Club. As usual, the program was performed with a smoothness and finish most creditable to the members. The regular concerts of the club begin on November 1 at the Woman's Club house. The personnel of the Quartet Club is: Charles Letzler, first violin; Aline Rudolph, second violin; Victor Rudolph, viola; Karl Schmidt, cello.

On Thursday night the Louisville Music Teachers' Association held its first meeting. It was decided to bring several musical attractions to the city, and the first of these will be William Sherwood, the eminent pianist, who will appear under the auspices of the association on November 3, at the Woman's Club. The Teachers' Association expects to have an unusually active year. The officers are: Clement Stapleford, president; Mrs. E. Davison, vice president; Grace Leigh Scott, secretary; William Conen, treasurer.

K. WHIPPLE-DOBBS.

Dallas, Tex., Wants Better Music.

The subjoined article from the Dallas, Tex., News of October 10, 1910, is worthy of notice by other cities where there is less ambition to have more music and better music:

"Twenty-five years ago in Dallas, there was a singing society among the Americans and the German population boasted a Frohsinn society. The churches which at that time gave especial attention to music were the Matthew's Episcopal, the Jewish Synagogue, the Catholic Church on Bryan and Masten streets and the Congregational. These churches expended money for their church music and singers, though it was then a new feature for Dallas. Henry J. Frees and Will A. Watkin were about the first musical directors who endeavored to organize musical societies.

"Dallas had then a very fine band, conducted by the Miene brothers, who shortly afterward removed to Los Angeles, Cal., leaving this city without a good organization of that character.

"In 1885 there resided here a few remarkable voices that would favorably compare with the best Dallas voices today. The most pretentious musical efforts in those days consisted of an occasional light opera and religious cantatas, which were considered of sufficient merit to visit with more or less success Fort Worth and other smaller towns adjoining Dallas.

"The German sängerfest is those days was probably the most important musical festival. During the intervening years there has been a more marked progress in the art of music in Dallas. In fact, a few years ago Dallas enjoyed a reputation as a patron of the finest musical attractions, which reputation, viewed from its liberal patronage of the renowned artists and great musical organizations, probably surpassed that of any other Western or Southern city, excepting only New Orleans, Kansas City and San Francisco. The noted artists and musical bureaus so esteemed Dallas.

"What many consider the greatest musical event in the history of Dallas was the German sängerfest, held here in April of 1905. This was managed by Charles A. Mangold, Emil Fretz, Will A. Watkin and others. The expense was \$17,000 and the receipts \$19,000.

"In 1902 Paderewski played in Dallas to the greatest audience to that date in numbers and dollars that he had ever played to in America. This was upon the occasion of the inauguration of the Confederate reunion. Among other noted artists who have kindly recollections of Dallas are Schumann-Heink, Nordica, Melba, Carrefio, Patti, Solrei, Bauer, Paur. Many of the New York Metropolitan Opera House artists, and many of the most famous pianists, violinists, etc., have repeatedly visited Dallas. These include some of the greatest orchestras of America, such as the Metropolitan, New York, the Chicago Symphony and others.

"Dallas has probably never been so well equipped as she is today with efficient teachers in the musical branches. Whatever branch of musical study may be desired, Dallas offers about the best teachers in the Southwest."

Irene Armstrong Funk in Recital.

Irene Armstrong Funk, a soprano, who has studied in Paris with Juliani and Jean de Reszke and in Italy with Vannucini, will make her first appearance in New York in recital in Mendelssohn Hall, Wednesday afternoon, November 9. Miss Funk has been singing in the West with success for two seasons.

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DES MOINES MUSIC.

DES MOINES, Ia., October 19, 1910.

The Fortnightly Musical Club held its first meeting of the year on Friday afternoon, October 7, with Mrs. Jefferson Polk. At the short business meeting which preceded the program, Mrs. Polk was elected vice president in place of Mrs. James C. Davis, who was promoted to the presidency, following the removal of Mrs. Walter P. Saunders to Chicago. Mrs. Harry H. Coggeshall was elected to membership in the club. The afternoon was devoted to the study of Scandinavian music, a paper on that subject being given by Caroline Young Smith, the leader for the afternoon. The contributors were: Mrs. Russell Pratt (piano), Mrs. Jefferson Polk (vocal), Mrs. D. L. Jewett (piano), Mrs. James C. Davis (vocal), Mrs. George Hippee, Jr. (vocal), Mrs. Robert Bell (vocal). Helen Huntington, of Elizabeth, N. J., was a guest of the club, and sang two numbers by Grieg. Light refreshments were served at the close of the afternoon. The next meeting will be in two weeks at the home of Mrs. D. L. Jewett.

Dean Frank Nagel, of the Highland Park College of Music, presented Johanna Galski in a song recital in the Plymouth Congregational Church last Saturday evening, October 15, to a capacity house. This was the first of a series of recitals to be given by such eminent artists as Liza Lehmann, Von Warlich, Busoni and de Pasquali, under the direction of Dean Nagel. Madame Galski's program consisted of a group of Schubert, a group of Schumann and a group of Franz songs, with a final group by American composers, which included two numbers by Edwin Schneider. It was evident from her first tone that she was at her best, and after the second number was forced to repeat almost every number on the program. Schumann's "The Churchyard," sung in English, revealed her wonderful mezzo voice in all its beauty, and the great audience demanded it again. Mr. Schneider's work as soloist and in the accompaniments was that of an artist, showing thorough, careful and painstaking preparation. In response to repeated recalls he gave one of his own compositions, which was most enthusiastically received. The next attraction in the series of artist recitals will be that of Liza Lehmann and her Quartet of English singers at the Highland Park College Chapel, on Monday evening, October 24.

George Frederick Ogden (pianist) will devote some time, aside from his teaching, to concerts this season. A number of engagements in Missouri, Illinois and Iowa will be played.

Frank Olin Thompson, director of the piano department of Des Moines Musical College, will appear in recitals during the season at Perry and Sioux City. Mr. Thompson will also give a recital in this city.

Flora Wilson, daughter of Hon. James Wilson, Secretary of Agriculture, is assisting her father in a unique method of campaigning this year. The father will make his characteristically vigorous speeches and his daughter will sing. They appear first at Atlantic on October 26, and will probably appear in Des Moines during the campaign.

A glee club, to be composed of sixteen or twenty voices, is being organized at Drake University. Dean Holmes Cowper will personally have charge of the club, to which all students are eligible. A tour of the State is being planned for the late winter.

Elsa Rehmann, organist at St. Paul's, has been added to the faculty of Des Moines Musical College. Miss Rehmann is a very versatile musician, but specializes in pipe organ, and is considered one of Des Moines' best organists.

The artists recital course of the Drake University Conservatory was opened Friday evening. Dean Cowper presented Carlo Fischer (cellist), of the Minneapolis Symphony Orchestra, and Katherine Bray-Haines (soprano), of the conservatory faculty, as the artists of the evening, with Georgia and Marie van Aaken, of the faculty, assisting Mr. Fischer in the rendition of the Beethoven and Arensky trios for violin, cello and piano. Ralph Lawton, of the faculty, played the accompaniments for the solos of the evening. This was Mr. Fischer's first recital after a long summer's rest on the Western coast, and he put into his work all the enthusiasm accumulated during the delightful vacation. The Misses van Aaken had also just returned from a summer's rest in their Holland home, and they, too, displayed a finer and broader art by reason of inspirations received during vacation days. The trios were most delightfully rendered. Before beginning the renditions Mr. Fischer very pleasantly suggested to his hearers his feelings with regard to the numbers that would follow, and this made it possible for them to enter very fully into the spirit of the composers and the performer. Mr. Fischer

has played often in Des Moines, but never better. Mrs. Haines made her first appearance as a member of the conservatory faculty in two groups of songs, the first in French and the second in English. During her student days in Paris, Mrs. Haines acquired superb command of the French language, and it is a delight to hear her in French songs. She possesses a voice of extremely sweet quality and great range, but it is the artistic quality of her singing that leaves the deepest impression; so perfect are both enunciation and pronunciation, so correct the phrasing, and so fine the shading and interpretation, and withal the ease of rendition. Mr. Lawton's accompaniments have rarely been excelled in Des Moines. His work was just right, the accompaniments never obtruding to cover the solo, yet clearly singing its own song, and making a perfect background for the solo part.

CAROLINE YOUNG SMITH.

Xaver Scharwenka's Tour.

The Berlin Lokal Anzeiger, in the issue of October 14, 1910, publishes the following about Scharwenka and his coming American tour:

The Land of the Dollar, which has already acted as a magnet on many a great artist, will soon deprive us for several months of Prof. Xaver Scharwenka. This will not be the first time that the illustrious composer has crossed the ocean; he went over in the nineties and reaped an abundant harvest of gold and fame. He will



XAVIER SCHARWENKA.

soon appear on that side in the New York Philharmonic concerts, playing under the leadership of Gustav Mahler two of his piano concertos, and later in a Beethoven evening the master's E flat major concerto. The tour will take Scharwenka also to the principal music centers of America, where he will be heard chiefly in his own compositions. On his return, Professor Scharwenka will stop in Paris, where he will play on February 26 his new F minor and also his B minor concertos. His C minor symphony has already been brought out there in the Secchiari Concerts. The artist will leave Berlin the latter part of this month.

Scharwenka sailed from Bremen on the Kaiser Wilhelm der Grosse last Tuesday, October 25. Alexander Heine-mann sailed on the same boat. Madame Scharwenka accompanies her illustrious husband throughout the tour.

Virgil Lecture-Recitals.

Mr. and Mrs. A. K. Virgil will resume their Friday lecture-recitals at the Virgil School of Music, 45 East Twenty-second street, Friday evening of this week, November 4. Invitation tickets will be sent upon application.

At Frankfurt, on the Main, the Mengelberg Friday night classical season opened September 30 with Cherubini's "Watercarrier" overture and closed with Beethoven's "Eroica," both performed with a real touch of the musically and epical heroic. The program also contained a Handel concerto grosso, which was coldly received, for Frankfurt, where two conservatories pander to the classics. Meschaert was the soloist and his voice seemed discordant and uncontrollable. There were signs of a disturbed condition. The daily papers in alluding to the break, forgave the episode because of his artistic interpretation. Mengelberg was in splendid trim and came in for bounteous applause. The "Eroica" was given with a keen authoritative knowledge behind the baton.

OMAHA'S MUSICAL ACTIVITY.

OMAHA, Neb., October 22, 1910.

One of the most brilliant private musicales ever given in the city was that at the beautiful home of Mr. and Mrs. J. A. McShane on October 18. Mary Münchhoff, the artist of the occasion, was at her very best, and her beautiful voice responded gracefully to the moods of the evening, and particularly admirable were the exquisite effects gained by the mezza voce. Her numbers were: "My Lovely Celia" (Monro); "Nymphs and Shepherds" (Purcell); "My Mother Bids Me Bind My Hair" (Haydn); "Pastoral" (Carey); "Lisette," "Musette," "Maman, dites-moi" (Weckerlin); "Nacht und Träume," "Auf dem Wasser zu Singen," "Der Neugierige," "Gretchen am Spinnrad" (Schubert); "Ueber Nacht," "Morgenthau," "Mans-fallen-Spröcklein" (Wolf); "A Bird Song" (Weingartner); "Cradle Song" (Humperdinck); "Ecstasy" (Rummel). Miss Münchhoff was assisted at the piano by Max Landow, whose accompaniments were a delight and whose solos consisted of "Le Coucou" (Daquin), "Impromptu" (Schubert), nocturne, scherzo (Chopin). The guests assembled numbered about 250, and were representative of the culture and discrimination of the community.

The Tuesday Morning Musical Club will hold its first meeting of the season on November 2 at the home of Mrs. A. J. Poppleton, and the occasion will be considered as President's Day. Mrs. Myron Learned will address the club and present her plans for the year. This will be followed by music and informal tea. Fannie Bloomfield Zeisler, the noted pianist, will be the artist presented at the club's first public concert. Six morning musicales and an additional public concert have been arranged.

Frederick C. Freemantel made his formal bow to an Omaha audience on October 18 at the First Baptist Church. The program was excellently chosen and highly interesting, though selections by Debussy, Pierné and Strauss were especially favored. Mr. Freemantel is a musician of superior attainments and the possessor of a tenor voice of unusual beauty. The accompaniments of Mrs. Freemantel aroused enthusiasm.

The first rehearsal of the Omaha Oratorio Society was held on Monday, October 17, and "The Banner of St. George," by Elgar, was taken up with much enthusiasm. The director, J. H. Simms, reports an increased attendance, and though arrangements have not been made public it is understood that the May Festival Association has some highly interesting plans under consideration.

Mr. and Mrs. A. M. Borglum have returned from five months of European study and have reopened their studios at 2661 Douglas street.

Irene Lidell Pülver appeared in recital in the Lyric Theater on October 17 under the auspices of the C. E. Society of the Kountze Memorial Church. She was assisted at the piano by Estelle Brown, who also gave several selections.

The music department of the Woman's Club announces its first program for October 27. This is to be an open program and has been arranged by Ruth Ganson. Those taking part are Henry Lotz, Lulu N. Paul, Max Martin, Ruth Ganson, E. E. Gray, Henry Cox, Bess Lady and Vernon C. Bennett.

EVELYN HOPPER.

Helena Lewyn's Southern Tour.

Haensel & Jones announce that a Southern tour for Helena Lewyn will begin after the Christmas holidays. She is to give recitals in the principal cities. The young pianist is to give two recitals in Houston, Tex., where she made her debut last spring with the New York Symphony Orchestra. The second recital will be in the afternoon, and the superintendent of the public schools announces that there will be a half holiday in order that the musical school children may attend the concert. Parents of the children desire that their sons and daughters shall hear the pianist who has made Houston musically famous. Miss Lewyn's recitals in Houston are to take place in the recently finished auditorium, which has a seating capacity of 6,000. In San Antonio there is to be an artists' course of concerts, one of which Miss Lewyn will give. The others engaged for the series are Madame Schumann-Heink, the New York Symphony Orchestra and Clarence Eddy, the renowned American organist.

Bonci Sails for New York Today.

Alessandro Bonci the famous tenor, sailed from Europe for New York today (Wednesday, November 2) on the steamer Kronprinzessin Cecilie. He is due at this port November 9. He is to give his first recital in Manhattan Tuesday afternoon, November 22. The singer's tour of the country opens at the Academy of Music in Brooklyn, Thursday evening, November 17.

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MUSIC IN MUNICH.

MUNICH, October 12, 1910.

Everything else in Munich during the past week pales into insignificance before the visit of Enrico Caruso, who sang for the first time here at the Hoftheater on the evenings of October 8 and 11, the first evening appearing as Don José in "Carmen," the second, Rodolfo in "La Bohème." Among the other nations, the Germans have the reputation of being phlegmatic, but there certainly was nothing phlegmatic in the ovations accorded to Caruso on both evenings, before the theater, during the performance, and again on leaving the theater. And he deserved it, too. It is impossible to imagine anything finer than his Don José. He was in particularly good form, both as regards singing and acting. The performance as a whole, too, was one of the finest I have ever seen here. Margarethe Preuse-Matzenauer is a splendid Carmen, and was spurred on to her best efforts by the presence of the distinguished guest. "Bohème," while very fine, did not have the same overpowering effect as "Carmen." In the first place, Caruso himself, while, of course, excellent, was slightly indisposed, and, in the second place, it is impossible for the German temperament to strike the exact note needed in the performance of modern Italian opera. This does not imply that the evening was not a great success. There were stormy applause and recalls without number. Marcella Craft made an excellent Mimì, singing the role in Italian.

Caruso certainly will regard Munich as a "hoodoo" city for him. In the last act of "Carmen" he fell and wounded his knee so badly that he limped around with a cane for the next two days, but in "Bohème" he was saved from a very serious accident only by the thickness of his wig. After the third act through the inexcusable carelessness and stupidity of some stage hands, the tenor was hit squarely on the head by a large piece of scenery which was being lowered. He fell stunned and unconscious to the floor, and was carried to his dressing room. Under the care of doctors he revived and insisted, against their advice, in singing the fourth act, certainly a very manly and heroic act. The report spread among the audience, and at the close he was accorded a storm of applause such as is seldom heard in Munich. The renowned tenor will conclude his present European trip with two appearances in Hamburg, four in Berlin, and a concert before the Kaiser in the palace at Potsdam. Caruso expressed himself as highly satisfied with his support and well pleased with the high standard of the performances here. The intendant, Baron von Speidel already has arranged for two more appearances here at the close of the American season, when Caruso will sing Radames and Canio.

The only other event of the week was the concluding concert of the series at the Exposition, which now is closed. Oscar Strauss, the "Waltz Dream" and "Chocolate Soldier" composer, conducted a program of his own compositions with the Tonkünstler Orchestra. The audience was very friendly and the evening enjoyable. There will be no exposition next year, but I hear that there will be some notable musical events next summer in the big music hall and the Künstler Theater, the exact nature of which is not yet announced.

The Munich branch of the Jacques Dalcroze School, under the direction of Fräulein M. Woerner, will give an

exhibition in the Tonhalle October 30. The school had a very successful season last year with 180 pupils.

Jan Sikesz, the pianist, who is already well known in America through his concert tours, will be here this winter teaching. He has a number of American pupils.

Theodore Harrison, the young American baritone, who sang successfully in the theaters at Florence and other Italian cities last season, will be here for several months studying.

Mrs. Paul Carpenter, of New York and San Francisco, well known as a concert singer, is here to study German lieder with Kate Liddle.

Mr. and Mrs. L. T. Peck, of Honolulu, with their son Newton, will shortly return home after an extended pleasure trip through Europe. While here they attended a



EMANUEL CHARRIER.
From a sketch by Detaille.

number of the Wagner festival performances. Mrs. Peck is an accomplished pianist, having at one time acted as accompanist for the late Wolf Fries and others.

Paul Krause, formerly the excellent solo repetiteur at the Hoftheater, has resigned, but will remain in Munich giving private lessons.

Dr. Walter Braunsfels, pupil of Mottl, and one of the best known younger German composers, has completed a large work entitled "The Revelation of St. John." Director Steinbach will produce it for the first time in the Gürzenich concerts at Cologne.

The Royal Academy of Music announces the usual winter series of eight subscription concerts under the direction of Felix Mottl. In addition there will be two extra concerts with chorus, one on All Souls' Day when Handel's

"Samson" will be sung, and the other on Palm Sunday, when Liszt's "Christus," which had a splendid production here last year, again will be sung. In addition to the novelties for the regular concerts already announced in this column comes a new piano concerto from Max Reger with Professor Schmid-Lindner as soloist.

The American Library is really the center of the social world for the American colony here. The first two Saturday afternoon teas of the season already have been held and were excellently well attended for so early in the winter, about seventy-five persons being present at each. All Americans, whether they live here or are only passing through, are heartily welcome. The opportunity offered by these gatherings for the young students of music, painting, etc., to become acquainted with each other is excellent.

H. O. Osgood.

Haarlem Philharmonic Season.

The Haarlem Philharmonic Society will open its new season with a reception at the Waldorf-Astoria Hotel, Thursday afternoon, November 10, from four to six o'clock. The series of five morning musicales in the Astor Gallery of the Waldorf-Astoria is to begin Thursday (at eleven o'clock), November 17. The other dates are December 15, January 19, February 16 and April 20. No musicale is given in March. The annual breakfast of the society will follow the January musicale. It should be stated again that the Haarlem Philharmonic Society engages only artists of reputation for its musicales and all artists are paid their regular fees. This is one women's club that has never resorted to the shabby custom of "inviting" artists to sing for nothing, or, as they put it in some clubs, "as an advertisement." The officers of the Haarlem Philharmonic Society are: President, Mrs. Frank Littlefield; first vice president, Mrs. Thomas Jacka; second vice president, Mrs. George W. Best; treasurer, Mrs. Hamilton Higgins; recording secretary, Mrs. Maurice Evans Burnton; corresponding secretary, Mrs. Julian Nunes Henriques; directors, Mrs. John A. Mason, Mrs. Frank Overton Evans, Mrs. Jacob Shady, Mrs. Francis W. Ford, Mrs. George Taylor, Mrs. Adelbert S. Nichols, Mrs. W. Rensselaer Lloyd, Mrs. Richard Ridgely Lytle, Mrs. J. Clarence Sharp, Mrs. William H. Laird, Mrs. Frank Mason North, Mrs. Joseph J. Mackeown, Mrs. C. Edgar Anderson, Mrs. D. Phoenix Ingraham and Mrs. Henry H. Daeniker; music committee, Mrs. Rastus Seneca Ransom (chairman), Mrs. Orison Blunt Smith, Mrs. J. Jarrett Blodgett, Mrs. Arthur A. Stilwell, Mrs. Henry Walter Davis; chairman membership committee, Mrs. Isaac B. Sprague; chairman of committee of arrangements, Mrs. Herman W. Booth; chairman of entertainment committee, Mrs. Judson G. Wells; chairman of printing committee, Mrs. Frank Deacon.

Macmillen's Recital Program.

After an absence of three years, Francis Macmillen, the violinist, will give a recital in Carnegie Hall, Sunday evening, November 6. His program follows:

Concerto in D minor.....Wieniawski
Chaconne.....Bach
Meditations.....Glazounow
Minuet.....Mozart
Mazurka.....Zarzycki
Introduction and Rondo Capriccioso.....Saint-Saëns
Ave Maria.....Schubert-Wilhelmj
Moise Fantasia (for G string alone).....Paganini

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FLORENCE AUSTIN, A VIOLIN VIRTUOSA.

Among the great violinists in America this season, one can claim the distinction of having become dear to the musical public without having had from the start extravagant exploitation and advertising: in other words, who has, by diligent work, and through her extraordinary artistry advanced to a place in the front rank of the world's great instrumentalists. Florence Austin, who already has been before the public in this country for several years, is today established in the musical world, as an artist who upholds, through the accuracy of her technic and the intelligent musicianship which she displays in the interpretations of her music, the traditions of a school of violin playing that counts among its monuments the colossi of the world. More than this, she is herself one of the living exponents of the Belgian school.

Miss Austin is a native of America. Her early training was begun unlike that of so many of our musicians, under the careful tuition of Henry Schradieck, who found in this young girl the material from which great artists are made, and who developed the material to the fullest extent. Her advancement was of such a surprising nature that she was advised to go to Europe, and she was not slow to take advantage of the opportunity, and, accordingly, placed herself immediately under the care of Camilla Urso. After a time, she took the examination for entrance as a pupil of the Liege Conservatory, passing with entire ease all the difficulties placed in the way of applicants—tests, which in many conservatories are given to graduating pupils only. Once enrolled as a student at Liege, Miss Austin immediately made her presence felt by an almost unparalleled advancement. Her teacher there was Ovide Musin, the well known violin pedagogue and virtuoso; and it was not long before Musin predicted for her the attainment of the heights in music.

Aside from her other distinctions, Miss Austin bears that of being the first American to receive first prize at the Liege Conservatory, the judges on that occasion being such eminent musicians and authorities as Ysaye, Renard, Debroux, of Paris, Leendres, director of the conservatory at Tournai, etc. Then came an extensive tour of Belgium and France.

Arriving in America, practically unannounced, Miss Austin immediately took her place at the head of the younger violinists, and by dint of steady advancement artistically, and almost unparalleled success in concert with many of the largest organizations in America, has won for herself the coveted place which she now holds uncontestedly. There seems to be no limit to her talent, and she possesses that masculinity of tone which so distinguished Urso. Her technic is faultless, her phrasing artistic, and her interpretations display a musical understanding that is masterly. When one hears this most accomplished young woman it is like living over the traditions of the school which she represents, and which come down to her through de Beriot, Prume, Massart, Vieuxtemps, Meerts, Leonard and Musin.

Following are a few notices of Miss Austin's work in America:

MENDELSSOHN HALL RECITAL.
Miss Austin played with much tonal color and sweetness and her Musin number was irresistible.—New York Herald.

Miss Austin combines with extraordinary technic (which in the concerto in D by Paganini can be compared with the best which

has been given here this season) the art which is of more value, namely, to express her feeling.—New York Staats-Zeitung (translation).

MINNEAPOLIS SYMPHONY ORCHESTRA.

Florence Austin delivered herself of her part of the program in a superlatively creditable way. The artist has a very musical tone, and her technic is good and her temperament fine. Miss Austin chiseled out every passage with anroitness coupled with grace, and her rhythm was simply perfect. She played with feeling and ardor the devotional intermezzo and delivered the martial strains of the finale with all the expected abandon. Miss Austin was several times recalled after the close of the concerto, having been most enthusiastically applauded after each of its movements.—The Progress, Minneapolis, Minn.

THURSDAY MUSICAL.

Miss Austin won her audience as much by the charm of her personality as by her skillful playing. Her opening number was a Handel sonata which gave her opportunity to display the brilliancy of her execution as well as her power of feeling. The works of the old Italian masters, which are now being revived, were represented on her program. So enthusiastically were the numbers received that Miss Austin was obliged to respond with an encore.

Miss Austin's last number was the beautiful "Zigunerweisen," by Sarasate, which she played with the finish and expression of an artist.—Minneapolis Tribune, January 28, 1910.

MENDELSSOHN GLEE CLUB.

Florence Austin's violin playing was better than brilliant—it was musicianly.—The Argus, Albany.

ARION GLEE CLUB.

Florence Austin won her audiences from the start. She showed great technical skill, rare quality of tone and remarkable temperament.—Trenton Daily Gazette.

RECITAL AT FLAATEN'S CONSERVATORY OF MUSIC.

Miss Austin's most marked characteristic is a certain reserve force, a strength and dignity that are masculine rather than feminine. Nevertheless she possesses all the grace and delicacy that are so distinctly a part of the successful woman violinist, but she combines with these a dignity and repose that could never mistake hysteria for temperament or an emotional spasm for abandon. She draws a strong and facile bow, eliciting a tone of unusual depth and richness. Her fingering is sure and clean cut and her chords and arpeggios are wonderfully handled.—Duluth News Tribune.

Miss Austin will be heard in concert and recital this season from coast to coast, after which she is contemplating another European tour. Her American tour is under the exclusive management of Marc Lagen.

Oscar Gareissen Returns to New York.

After an absence of five years teaching in Washington, D. C., Oscar Gareissen has returned to New York and opened a studio at 50 East Thirty-fourth street, where he will continue his profession as vocal coach, voice and diction specialist, a profession which he has pursued for the past twenty-six years.

The great wave of reform for better and purer diction among singers and speakers of English has been the means of bringing to light those who have been toiling for such a reform and struggling against opposition. But the time has come when these efforts are about to be rewarded. The public, the press, the teachers, the singers themselves are alive to the fact that only good diction will henceforth be tolerated.

Mr. Gareissen is one of those who have made a determined and successful effort in this line and his pupils are taught correct vowel and consonant formation as well as correct tone production. He makes a specialty of vocal

and speaking defects with a correct diagnosis and the eradication of defects. He numbers among his pupils many who have studied abroad as well as in America, while public speakers and preachers often avail themselves of his aid and counsel.

Mr. Gareissen's attention was first called to this important branch of the art when but a young man, some one having told him that his singing had been enjoyed, but that no one understood what he sang about. He at once set to work to eradicate this defect and based wholly upon natural laws and methods, taught himself how to sing and speak distinctly.

Mr. Gareissen's time is devoted almost exclusively to studio work, but he expects to give several private recitals during the season. As a vocal instructor who understands the true basis of vocalization and enunciation, he will be a welcome addition to the ranks which contain many who do not understand.

MUSICAL LINCOLN.

LINCOLN, Neb., October 22, 1910.

Lincoln is to have her share of good music this season. Besides the University and Y. M. C. A. courses a number of fine artists and organizations have been engaged independently. The first of the series of concerts to be given in the university course was held in the Oliver Theater October 17 by the Temple Orchestra, Carl-Frederic Steckelberg, conductor; Richard Callies, cellist, and Frederic Freemantel, tenor. On November 7 Jeanne Jomelli appears in the Oliver as the second number on this course and is looked forward to as a rare treat by Lincoln music lovers. Frieda Langendorff appears December 14 at the Oliver in the Y. M. C. A. course. Kócian, the Bohemian violinist, November 3.

The students of the University School of Music gave their first concert of the year in the Temple Theater October 25. These concerts are given monthly and are open to the public.

Richard Callies, a young cellist from Berlin, is a recent acquisition to the School of Music. His first public appearance was a distinct success and great things are predicted for him here.

John Riesch, of Berlin, is here visiting friends. Mr. Riesch is on his way to Salt Lake, where he has accepted a position as violinist in the Mormon Temple.

On the evening of October 6 Innes and his band appeared in the Oliver, coming directly to Lincoln from Pittsburgh. It is regretted that only a small audience was present to hear this organization.

W. P. KIMBALL.

Sébal's Repertory.

Alexander Sébal, the great Paganini interpreter, announces an interesting list of works for his forthcoming tour by Viotti, Mozart, Beethoven, Brahms, Ernst, Bruch, Wieniawski and Paganini concertos; Corelli-Thompson, Vitali, Sgambati, Sébal, Ernst, Wieniawski, Sarasate, Bach, Paganini, Saint-Saëns, Tartini and Schubert solo pieces; sonatas of Beethoven, Mozart, Bach, Handel, Brahms, Franck, Bossi, Rubinstein, etc. Sébal's engagements with the colleges, where his masterly style and wonderful technic will be of great value from an educational standpoint, are many and his season bids fair to be one of the largest in the history of violin playing in America.

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"Is modern music neglected?" asks the Spring-
field Republican. Not as much as some of it
should be.

WHEN the word "rendered" is used in connec-
tion with a musical performance, would not "rend-
ed" often be a more appropriate term?

HERE is a first rate suggestion for American con-
cert and vaudeville managers: Dom Manuel, de-
posed King of Portugal, is an excellent pianist.

FROM various quarters come complaints that not
enough new concertos are being written. There
still are amazingly few performers who play the
old ones perfectly.

In the New York Evening Post, Henry T. Finck
says: "John Philip Sousa boasts that he has made
Wagner as popular as rag-time. Mr. Mahler has
achieved the even more difficult feat of making
Bach equally popular."

LAST Monday was Hallowe'en. Among the rest-
less spirits abroad in the wee sma' hours that night
one was recognized as the shade of Meyerbeer, and
when last seen it fluttered piteously over the roof
of the Metropolitan Opera House.

A DECIDEDLY new and very effective species of
musical criticism was practised last week in New-
ark, Ohio, where Joseph Balovitch stabbed Stephen
Melock because he did not like the vocal solos with
which the latter saw fit to entertain his visitors. The
cutting criticism was taken so much to heart by the
unfortunate singer that he died at the Braddock
General Hospital several hours after the offending
concert.

ONE of San Francisco's reputable financial news-
papers, the San Francisco News Bureau, prints a
paragraph of interest to musical New York, and we
reproduce the item for what it is worth: "Otto H.
Kahn, chairman of the board of directors of the
Metropolitan Opera Company, is at the St. Francis.
He gave practical assurance yesterday that one-half
the cost of erecting a million dollar opera house in
this city would be subscribed by the Metropolitan
Company and its members."

OUR old friend, Gilbert K. Chesterton, the essay-
ist, oft quoted in these pages, now announces that
the world must start life all over again and begin at
the other end of what is called indiscriminately civil-
ization or advancement or progress. Personally,
if we have to go through the operatic primary class
once more, comprising Balfe, Flotow, and the ear-
lier Rossini, Donizetti, and Bellini coloratura operas,
we shall climb to the top of Mount Popocatepetl
and hurl ourselves heedlessly into illimitable space.

NINE out of every ten musical persons who get
back to town after a vacation agree that the holi-
day which begins in the early summer is entirely
too long. One-half of the studios in New York
are not yet in full autumnal working order; that is,
the pupils are coming back too slowly to suit their
anxious teachers. In the meanwhile landlords col-
lect their rents and butchers and bakers display the
same old adamantine insistence on payment for
goods delivered. After all, are the landlords to
blame because teachers of music and their pupils
take a five months' vacation? "Les affaires sont les
affaires."

THE Sydney Bulletin (Australia) refuses to be
outdone by any Western American journal when it
comes to fine writing on musical subjects. A recent
issue of our antipodean contemporary contained
this: "Iris de Cairos Rego, the young Sydney pi-
anist, returned last week after three years of learned
instruction in Germany. That modern tower of

ivory, Alberto Jonas, who was himself professed
by Rubinstein, tended the musical growth and bloom
of the flower named damsel." Alberto Jonas, who
sends the clipping to THE MUSICAL COURIER, says
that he does not mind being called "a tower of ivory,"
for once a Dakota critic wrote of him: "He showed
up at the ropes as a good middleweight, with a
strong bass punch, a quick treble swing, and swift
foot work on the sardini."

LAST Wednesday THE MUSICAL COURIER pub-
lished a cablegram from its Munich correspondent
which chronicled the news of Gregor, the comic
opera conductor of Berlin, as successor to Wein-
gartner at the Royal Opera in Vienna. Last Sat-
urday, three days after THE MUSICAL COURIER
was issued, the New York World published a copy-
righted cablegram from Vienna, giving the same
information. Can news already published be copy-
righted?

ONE can readily understand the status of Ger-
man singing estimates when Anton van Rooy can
secure remunerative engagements in the happy
Fatherland. With such voices as Witherspoon,
Hinckley and Whitehill at the Metropolitan Opera,
there was no possibility to retain Van Rooy, and
yet he now is able to sing on the German opera
stage. Caruso's prices at Munich were as high as
\$35 a seat. The prices are not advanced when the
usual yelling or bellowing artists appear, which
proves, after all, that the Fatherland does appre-
ciate singing.

It may seem strange to some men when they are
told that women were among the first to profess a
liking for Wagnerian music. Whether a mere
affectation or sincere appreciation, women both in
Europe and this country formed Wagner clubs and
in public and private showed that they admired the
operas and music dramas of the great composer.
What Wagner thought of women is gracefully ex-
pressed in these words, taken from one of his
numerous writings: "Women are the music of life;
they receive everything within themselves more
openly and unconditionally than men, in order to
beautify it with their sympathy."

FROM the Munich Neueste Nachrichten we learn
that at a recent musical congress these statistics
were established scientifically: "A person reading
correctly the average piece of classical music must
be able to scan with the eye 1,500 notes per minute
at the same time that he performs 2,000 separate
movements with his fingers—in other words, the
brain must respond to 3,500 manifestations in every
sixty seconds. In a certain composition by Weber
4,541 notes must be delivered in three and three-
quarter minutes, while a part of one of the Chopin
etudes requires 3,950 notes to be heard in two and
one-half minutes. Often the reader is compelled
to see and reproduce over twenty different musical
signs in a second." All this goes to prove what a
tremendous deal of energy is lost to the world
through the manipulations of all those persons who
waste time at music when they might be applying
their lack of tonal talent usefully in more practical
directions. Carpet weaving, bricklaying, sewing
and typewriting, all are honorable finger occupations
which help the world in its progress and oftentimes
pay better wages than the poor, drudging musician
earns, who is able to make 2,000 digital movements
per second, all of them without inspiration or correct
purpose and effect. A few days ago the newspa-
pers told about a New Orleans girl who killed her-
self in Paris because of despondency over her lack
of improvement in piano playing. The thing to do
would have been for the poor deluded mortal to
shut down the lid of the refractory thump box, sail
for home, marry the first decent chap who proposed
and make 2,000 movements per minute baking,
cooking, mending, housekeeping and raising the
babies.

ADDITIONAL REFLECTIONS.

BY THE EDITOR.

PARIS, October 21, 1910.

A WRITER signing himself "Philadelphia Lawyer" sends instructive comments on disputed tariff questions to the Paris Edition of the New York Herald, and a few days ago pronounced the following views:

To the Editor of the Herald:

Sir—The report in the New York Herald of October 4, reproduced in the Paris edition of the 12th, concerning the unfortunate experience of Arturo Tibaldi, who missed his concert in Boston because of the misunderstanding of his position on landing in New York, affects many others. Mr. Tibaldi brought with him a violin valued at 30,000 francs, and his manager, R. E. Johnston, was surprised when he was told that he would have to pay duty on the instrument. The discussion was so prolonged that Mr. Tibaldi missed his train for Boston, and consequently his engagement for the evening's concert.

Is a violin a tool of trade? Certainly, if brought by a musician who comes to America as an immigrant. It is not a tool of trade if it is not brought by an immigrant. The two cases of a musician going to America with his piano, harp, violin or cornet are precisely the same as to the instrument being in its literal sense a tool of trade, but the tariff law only recognizes the tool of trade as dispensed of duty when it is brought by an immigrant. The similarity, then, is in the fact of the musical instrument being brought in by its owner, a musician; the dissimilarity is in the fact that in one case the musician is an immigrant and in the other that the musician is a tourist.

If Mr. Tibaldi protests and brings the case before the court it will be interesting to follow the decision. Some years ago, under an old tariff law, the distinction as to immigrants and tourists bringing tools of trade was not made.

The wording of Paragraph 656 is clear under the present tariff act, as theatrical effects are specifically excluded from the benefits of this particular paragraph as "tools of trade," and are made subject simply to a deposit repayable when the effects are taken out of the country within a specified time. "PHILADELPHIA LAWYER."

The endless differences on tariff interpretation exhibited in all directions prove how far from the actual conduct with practical affairs of life our Congress members were who drafted and who helped to place this law on our statute books. How is an artist who plays six or seven months, what we call a season, going to bring a test case before the Courts? Simply by placing it in the hands of an attorney. This is expensive. Will other artists assist or come to the financial aid of the one who has the spirit to ask for a decision? No. Will any artist therefore go into the expensive, and assume all the liability connected with such an important litigation, for the benefit of the other artists, who will not assist or voluntarily co-operate with him? No. Has an artist who is eminent enough to secure an American engagement the time for such luxurious litigation? No. There is no possible manner of anticipating the decision; no way of assuming the character of the opinion that would be handed down. Should it go against the artist? As this phase will also be considered before litigation is begun, its prospect is more adventitious than a casual thought only leads us to suppose.

Suppose an artist, a violinist, brings a valuable violin to America and gives bond, or simply deposits the required amount repayable when the effect is taken out of the country, what can happen because it can and because it has? He can enter with a violin worth \$5,000, or say \$7,000; that is, whatever he sells it for, and then, after having brought it and passed it in without duty he can go out of the country with a \$75 imitation. The deposit will be re-

turned to him; but he leaves the valuable violin in our country to add to its precious collections. It is of no consequence how valueless the instrument is he brings back to Europe; that is merely a simulacrum of the transaction.

In the first place, the Government is forced to follow the law; there it is. We, the people of the United States, put it there, not the Government. The Government is merely there to enforce. U. S. Grant said that if a law, in its execution, proves obnoxious, enforce it and it will be repealed. Who repeals it? We, the sovereign people. After we put it on the statute books, we are kicking because it is there. If our Government officials show laxity, we accuse them of being corrupt; when they enforce our law, the law we forced upon all those who did and who did not want it, we declare our Government officials to be ruffians, brutes and even criminals. Such is always and always will be the manner of treating public questions in Democracies. There is no sense of responsibility, because there is no responsibility. There is no such thing as public opinion. That is the dream of visionaries. The public decides only as it is told or directed to. What we call public opinion shifts faster and more rapidly than a shuttlecock. Its fickleness is equaled only by its levity and it fluctuates between compromise and compromise. As it follows this vacillating and irresolute course constantly, as is shown in one instance alone and that is the changes in the attitude towards the tariff, it cannot be opinion. The public is too mobile, too disquieted, too plastic to have the strength of opinion; while opinion requires no permanency it must have stability, although permanency, in a relative sense, adds to its quality.

We call for a tariff and we get that tariff and the first one to fall a victim to it makes it a personal question. If it is, after all, a personal question, every one who opposes any kind of a tariff is in the right because, of all things, a tariff should not be personal. It should be, not an individual but a universal question that adds to the greatest happiness to the greatest number by acting on the average without any kind of personal selection or preference. But what's the use? The British democracy is just as fickle as ours or as the French. In Switzerland, democracy has become totally and absolutely the apparatus of business; hence there is no vestige of national art. The whole of Switzerland is dedicated to transportation, hostleries and caravanseries, cuisine and the cult of the tourist. That constitutes the ideal; it is a democratic-republican ideal.

The Violin.

The violin is part of the life of the violinist. If a violinist is engaged to tour America he must be permitted to bring his violin into America as part of himself. The Government, however, must act according to the law. What is the law? Anyone sufficiently interested may make a test case and find, in course of time, what the law is. Meanwhile the Government goes on and follows the language of the statute books; that is all it can do.

Meanwhile, no doubt, the Government has learned that for years past Chicago has been the headquarters of most invaluable old Cremona and other old hum fiddles, brought from Europe at inventory prices from \$40 to \$240 or thereabout, and then labeled in Chicago as wonders of the old Italian, Tyrolean, German and French masters of the seventeenth and eighteenth and later centuries, and the \$40 violin, masterful imitation of old models, made of aged wood and Methusalem by scientific proc-

ess, offered at \$400 and so forth, and the \$240, offered all the way from \$1,000 to \$5,000 or even more money. The Government finally fell foul of this foul foolishness and is now at work probing it, and it should be supported by every musical person who desires, finally, some solution of the vicious violin frauds of which we in the inside constantly hear so much. Why should any attempt of the Government to right wrongs be intercepted by a false sentiment?

Tibaldi should be happy. He received a splendid advertisement, simply because the Government was pursuing the only course open to it. If he makes a test case of his violin he and the violin may become famous.

Nordica in Paris.

What a remarkable woman Nordica is! It is due to her entirely that Paris gets an opportunity to hear "Tristan and Isolde." She sang in French at the Grand Opera here on Wednesday night (October 19) to a representative Parisian audience, free from that cosmopolitanism established during the summer months by the influx of the nomadic visitor. It was the kind of audience that enjoys the right of judgment through its national character, just as we



M. A. MESSENGER,
Conductor.

find it in St. Petersburg or at La Scala or at Vienna and other autonomous localities. And with this audience her artistic and personal victory was complete and effective. I have no knowledge of her engagement, but, as the program on the next page shows, she sings again tomorrow and several November dates have been assigned. She will, after her American engagement, return to Paris in the spring and give some song recitals.

Before twelve measures had been sung it was known that Nordica was in excellent condition for her Isolde debut here. Her voice was clarion and under superb control. While she followed the classical model she did not hesitate to put fresh vigor and insistence into the role by adding a strong dramatic action even to the graduated moments. The first scene of the second act was an instance of great stagecraft, such as is seldom demonstrated except only by artists of the first order. In every episode a finished touch was projected and the house was, what we call at home, spellbound.

The mezza voce was delivered with the bel canto law in constant effect and the result was a beautiful demonstration of vocalization. In the forte passages of Wagner's wild and delirious declamation Nordica was compelled to use the open voice, but it was piloted through the sea of notes with the consummate science of an authoritative tactician. I fail to find many living singers who can get into the Nordica class at present. After all the hundreds of processions of pupils passing through the portals of conservatories, schools, studios and private vocal hospitals how many women are there today on this globe who can say "I am ready" if at any opera house the call is made for an Isolde within forty-eight hours? How many? Are there five and twenty? How many Isolde have we today in France? One. How many in America? Two? In Great Britain? One. In Germany, the home and breeding and brooding center of Isolde? Not three who could, on the strength of an Isolde

performance, receive an offer from London, Paris or America.

Nordica is exceptional even as an Isolde only. But she sings the whole dramatic repertory in English, German, French and Italian and many of the stronger lyric roles. The reception after the first act proved that Paris knew that another artist of world renown was occupying its classic stage. She had an ovation at the end. The papers today are giving her a large amount of space, quite an unusual procedure here. She did not appear as an American artist refusing to stand on any ground except that of an artist; and there is no other for an artist.

Beethoven—Saint-Saëns.

What was announced as a "Festival Beethoven-Saint-Saëns," took place yesterday afternoon, October 20, at the Theatre Sarah Bernhardt with Camille Saint-Saëns, Eugene Ysaye, Joseph Hollman and an orchestra directed by Fernand Le Borne as indicated participants. Madame Sarah appeared later, without permission, in a very grateful role. Notwithstanding the apparent iteration or harping

After a first and only hearing it is impossible to exercise critical judgment on a work of such elevation as the new composition of the master Saint-Saëns. Its title indicates its trend, with the violin and cello as the respective couriers announcing the new message. Furthermore not being a critic, not listening as a critic, but merely as one who is receptively awaiting every old and new musical message, free from the pressure and obtrusion of the analytical faculty, I can only record the impression I received. This Muse and Poet seemed to me the most refined sort of transmutation of imagination into the mold and form of the tone art. The soloists spoke to one another in phrases of the loftiest and constrained sentiment; their intercourse represented a devotional tribute to the fantasy, at times ecstatic and then reverential. As to the musical form, the inter-relation of the themes and their, what the German calls *ausarbeitung*, I must leave these structural phases to a better acquaintance with the work.

It follows, however, so far as treatment is concerned, the refined and finished and scholarly methods of this great Frenchman. Its form seems implicitly adjusted and its workmanship clean, concise, and true to the modeling of the past. The afternoon anyway demonstrated how complete is Saint-Saëns' mastery of the musical form. No matter what we may select from this program, any number or all numbers demonstrate the firm grasp he has of the subject. The inspirational moments are numerous enough to confirm us in placing him far in advance of most living composers.

As there is no attempt to criticise what can I say of the performers? A great deal, particularly as the mind is relieved of the restraining influence. Joseph Hollman had honors showered upon him by the audience, charmed by his cello playing. He played both the numbers with elegance and a fine appreciation of his duties.

Ysaye played besides his part, as we see, the two violin numbers. It might surprise those who heard him when I say that I doubt whether they ever heard any greater violin performance than yesterday. I am not going into contemporary violin treatment; I shall speak of the great ones of the past, for I heard Sivori, Wieniawski, Vieuxtemps, Wilhelmj, Sarasate of course, Ole Bull, Joachim—in short all those of the period subsequent to Spohr and Ernst. I do not put matured experience in competition with the unalloyed enthusiasm of nature, and some of these violinists I heard when a mere boy; others, however, after some studies and experiences. The Beethoven concerto yesterday, followed by the Saint-Saëns "Capriccioso" was the culminating point with me. It was the *ultima Thule*, so far as my experience in the hearing of violin playing goes; it represented actually to me the giant's stride. Going into the question of bowing, of double back action stopping and into any of the evidences of a musical wisdom through technical detail or description, would be a criminal waste of the reader's time, now that I have said this. In fact, I cannot say any more.

The conductor gave some excellent evidence of excellence in his department and the players, all thoroughly trained Conservatoire musicians, gave a fine demonstration of orchestral veracity. What a fine set of French made wood and brass instruments! The tone character was resplendent and brilliant.

After the Beethoven concerto Saint-Saëns left his box, where he was hidden, for the lower box where Ysaye called on Madame Sarah Bernhardt, who had been madly applauding his wonderful performance. Then after Ysaye's performance of the "Capriccioso" Madame Sarah urged Saint-Saëns to the rail of the box to acknowledge the uproarious demonstration, and after he had taken his seat she embraced and kissed him deliberately and passionately. It was all simple and spontaneous, the outpouring of intensified feeling. But the overflow of the animal

spirit was irresistible and Saint-Saëns was finally taken to the stage, where the orchestra standing with Ysaye in the midst of them joined the mass of the house with its applause. Even that did not satisfy the Parisian demands; again he was brought to the stage and this time closing hands with Ysaye he was allowed to pass out, one of the finest figures our musical life can point to, for Saint-Saëns is not only a great and versatile tone master; he is poet, artist, philosopher and one of the most erudite men of his day.*

American Opera.

It is not far nowadays from France to America and to prove it we shall immediately pass over by printing the following from Pittsburgh, which like Paris begins with a P:

PITTSBURGH, Pa., October 8, 1910.

Dear Mr. Blumenberg:

I see that the fourth (or is it the fifth?) grand or romantic-grand opera by an English composer is about to be produced in London. I believe Clutsam was the last composer to arouse the admiration of the fairest reviewers of musical things in the world—the London critics. Now young Holbrooke comes to the front, and, blessed be Beecham, Holbrooke's opera will see the light very soon. And the encouraging part of it is that in all these latest operatic outbursts there has been significantly absent an influence of the ora-

PROGRAMME

Soirée, du Mercredi 19 Octobre 1910

Tristan et Isolde

de RICHARD WAGNER

Version Française de A. ERNST et de MM. L. de FOURCAUD et PAUL BRUCK
Décor de MM. JAMBON et BAILLY — Costumes de Ch. BIANCHINI

Isolde	Tristan
M ^{me} NORDICA	M. VAN DYCK
Kurwenal	
M. DANGÈS	
Brangäne	Marke
M ^{me} LE SENNE	M. A. GRESSE
Melot	Un Matelot et un Berger
M. NANSSEN	M. GONGUET
	Un Pilote
	M. TRIADOU

L'Orchestre sera dirigé par M. A. MESSENGER

Vendredi 21 Octobre, TANNHAUSER
Mmes Chérel, Dubois-Langer; MM. Frantz, Dangès, Journot, Cerdon.
Samedi 22 Octobre, TRISTAN ET ISOLDE
Mmes Nordica, Le Somme; MM. Van Dyck, Dangès, A. Gresse.

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torio, the sacred cantata or the English glee. This last statement sub rosa, if you please. Cousin Jonathan is evolving.

Now if England—so-called unprogressive musical England—is giving such attention to its operatic composers, why is not America doing as much for her timid operatic writers? Don't say there there are no operas by American com-

*It was due to the enterprise and artistic impulse of Victor Maurel that several seasons of Italian opera were given at this very now Sarah Bernhardt Theater, which he called Theatre Italiens and it was under his direction that Jean de Reszke made his first appearance as a tenor on the same stage. The first season, 1883, embraced not only this event, but the appearance of Jean and Edouard de Reszke and the sister, Josephine, in Massenet's "Herodiade." Fides Devries, a sister of the Mesars. Devries, who have for years been actively engaged in Chicago as vocal authorities, also sang on these occasions. She is still residing here, but is not in the best of health.

Giulia Valda made her first Paris appearance during the same season at this theater under Maurel's management in "Ernani," as Elvira. She had been singing in Rome, whither Maurel had been called to sing at the Apollo in "Rigoletto" and "Ruy Blas," and Valda had already been engaged for Madrid, where she sang in "Rigoletto" and "Trovatore" and "Ballo Maschera." Maurel, on hearing her, arranged for her to come to Paris, although she had only been on the stage two years.

The next season Valda sang "Rigoletto" on its first production in Paris—the Italian text at this Theatre Italiens, with Gayarre, Maurel and De Reszke. Gayarre also sang then in "Lucrezia Borgia" with De Ceneda as Lucrezia and Scalchi as Orsini. Now Valda and the widow of Lamperti, the master who trained most of these artists, are at the head of the Valda-Lamperti School of Singing in Paris, and Victor Maurel is preparing for a season of opera in New York. Sembrich sang, during the season of 1883, Lucia and Rosina, and after that came to the Metropolitan. She had then already appeared in Athens and in Italian cities with success and brought to Paris the influence Mr. Stengel had cultivated with Ullmann, the international impresario who did most of the negotiating in Paris before and during these immediate periods.

It must be remembered that Maurel's enterprise faced, as far back as 1883, the official influence of the present Paris opera houses.



Reproduced from the official program of the Paris Grand Opera.

the following program might indicate, it was one of the most versatile concerts to be desired. It had all the variety of mood and temper and its colors were radiant with prisms of untold hues and tints. It was one of that class of concerts that represent an epoch and it had the charm of individuality and individualities. It was utilized also to introduce a new work by the chief personage and, in addition, it seemed to have been made spontaneously the basis of some exceedingly and in fact most remarkable virtuosity.

The program appeared as follows:

- 1—Overture d'Andromaque.....C. Saint-Saëns
- 2—La Muse Et Le Poète (1re audition),
C. Saint-Saëns
MM. Ysaye et Hollman,
sous la direction de l'Auteur.
- 3—Phaëton, poème symphonique...C. Saint-Saëns
- 4—Premier Concerto de violoncelle,
C. Saint-Saëns
M. Hollmann.
- 5—Pavane d'Etienne-Marcel.....C. Saint-Saëns
- 6—Concerto de violon, M. Ysaye, L. V. Beethoven
- 7—Le Rouet d'Omphale, poème symphonique,
C. Saint-Saëns
- 8—Rondo Capriccioso, M. Ysaye...C. Saint-Saëns
- 9—Marche héroïque.....C. Saint-Saëns

posers available and that if there were they would bring them to the attention of the producers. And also please leave aside the question of whether the opera as a product should be American in subject, American in thought and feeling and American in expression. But take up the point of whether the music of available American operatic scores is good music. I contend that if an enterprising manager like Beecham were to put a classified ad. of merely agate proportions in a few of the leading American dailies, something like this:

WANTED—Ten good grand operas by American composers; the operas accepted to be produced within the next five years with two operas per season.

that out of the mass (or mess) of MSS. subsequently deluging him, this manager would find more than his ten. Although my suggestion is a joke, and a manager would be quite insane to carry out this plan, you must admit that the force expended in the experiment would bring something to a head. What I maintain seriously though is that there are just as good (perhaps better) operas over here lying around and gathering mildew as in England. I wonder if the nineteen unsuccessful contestants in the Met. Op. Con. will be utterly squelched or whether the better part of these MSS. will ever receive any attention from any other company in any other part of the country at any time in the future? Maybe they will if the following question blank is filled out satisfactorily:

1. Did you enter this opera in the Met. Op. Con.?
2. Why?
3. How soon was this manuscript returned after it was submitted?
4. Is this a real downright American Grand Opera with a large A, G, O?
5. Is the subject really American and is the music really American?
6. Did you score the opera yourself or was it scored for you by some competent orchestrator in New York near Broadway and Ninthteenth street?
7. Was this opera written in your salad days or was it done lately and for this recent M. O. C.?

Perhaps these unfortunates would submit to this third degree or perhaps again they might be spared the work of filling in the above blank through the tragedy of self destruction.

Thank heaven I will not be among the nineteen. I didn't have "my opera" finished in time to enter it in the lists. Just because I didn't now isn't the reason for my heresy in regard to opera contests. I hope I'm not as mean as that. What I do believe in is the legitimate desiring of an opera on the part of an opera management, the legitimate securing of it and the legitimate producing of it. I also believe in the regular annual producing of home grown opera for the reason that if the thing never gets started it never gets going, and how in thunder can we ever have an American School of Opera (What's that?) if there is not some encouraging system! If we ride as air passengers to Siam, Copenhagen or Hoboken it will be because the thing was accomplished by organized encouragement, trial and endeavor. Many a dirigible or aeroplane has soared aloft beautifully only to fall mercilessly to the earth, yet with each fall its inventor or some other inventor has learned what the mechanism needed to overcome the defects. Any project and one so vital as the American grand opera question needs encouragement and propaganda, and it only shows how grossly commercial an organization is which will on account of one or two failures (or lack of big success) throw up its lily white hands in holy horror at producing occasionally an opera by an American composer. If it has any sympathy for the project it says so with nervous, bated breath as though expecting some awful blow from the rear. Again I say I have no axe to grind. I have as yet no opera to submit. I expect to have one in the course of time, but that's got nothing to do now with the opera proposition in America. My sympathy goes out to my fellow composers who already have the stuff to show. It makes me warm under the collar to see England giving its operatic composers a chance and my own country apparently apathetic with regard to the regular accepting and producing of operas at home. That's all this verbose discussion is about. What do you think?

With kindest regards, etc., yours sincerely,
CHARLES WAKEFIELD CADMAN.

Mr. Cadman concludes his letter by asking me what I think. He refers to the subject of American opera and performances of American opera. I have stopped thinking on these subjects. A con-

tinuous think of more than thirty years, with streaks of writing on the subjects long enough to reach from Hotel Schenley to the Omaha Reservation, finally led to a total collapse—I came near saying coal. American opera need not necessarily be on an American topic; but it need not be on any other topic or any topic. Why should American opera be like other opera anyway? That was Nevin's trouble, methinks (I am thinking after all). As a distinct flora it need not be like other fungus. To make it complete, all around American, it should not be like these stenciled, repeated, recalling and reminiscent operas put up over here. Look at Strauss! Are his "Salome" and "Elektra" like any so-called American operas? Doesn't he defy? He says to us "I'll show you dead heads what a dead head really is," and with all our claims to originality, we never yet dreamed of putting a dead head anywhere in opera except in the best seats. Look at his wild beast of an Elektra, scratching the ground for her father's axe to give it to her mother in the neck. Did any American opera composer ever suggest to himself or any one else that he would compose music for the purpose of manifesting harmonically



SAINT-SAENS.

how matricide motives can be applied to orchestration?

Where does our originality come in? It goes out. The simple small formed love operas of the English composer or the Tennysonian round table legends with their soft and tender sylvan atmosphere, Elaines and Goblygots and Hermandes and water nymphs with Lilywhites and glamors and sunsets and moonshine! There isn't a human volcano in the whole bunch. They are all afraid of the embryonic German navy. We cannot use Maud Mullers on a summer day, or any other kind of hay motives for an American opera. No one will be able to write the right kind of music to those elegant and generously meant motives. And the American is not yet born who will dare to step to the footlights with a Salome or Elektra subject. Something must happen to us first; and something will happen too, before we get the American opera before the world. Little old New York and the great White Way are all right, all right; but they alone are not the world. Before that American opera can be accepted by what is known as the world, something has got to happen. This sounds somewhat uncouth, but it is Anglo-Saxon.

BLUMENBERG.

HERE we are again! This time it is a young woman in Winsted, Conn., who has found a "real" Stradivarius violin among a collection of things inherited from a great-uncle. Oh, these uncles, great and grand, who are kind to their nieces and nephews. It is stated in a special despatch from the Connecticut town that this "rare" violin bears the inscription (in "faded ink") "Antonio Stradivarius, 1729, Cremona, Italy." It is always a pity to cast doubt upon ingenuous tales. Thousands of factories in Europe are engaged in manufacturing old violins, with inscriptions written in "faded ink" and with the wood burned and stained with ashes to give the ancient appearance of the genuine Strads. But as this story comes from Connecticut it may be worth while to call attention to a real violin collector by the name of Hawley (now deceased), who formerly lived in Hartford. Mr. Hawley owned several rare violins about which there was no reason to doubt the origin. The owner, however, could play only two tunes himself. One of them was "Yankee Doodle," with variations. Speaking of tunes, let us not forget the scant musical accomplishments of a very celebrated American, Ulysses S. Grant, who once upon a time in his truthful and sincere manner declared, he knew only two tunes, "one is 'Yankee Doodle' and the other isn't."

THE MUSICAL COURIER is in receipt of this communication from Frank van der Stucken, dated Wiesbaden, October 14: "The inclosed letter reached me today. As I did not take part in the Metropolitan Opera contest, I wonder why poor 'Square Deal' took the trouble to write to me. It would be interesting to know if many other composers were threatened in the same way by this 'bluffing' competitor. Very truly yours, (signed) Frank van der Stucken." The letter to which Mr. van der Stucken refers is attached herewith:

DEAR SIR: I am in possession of the facts that certain material you have incorporated in your score submitted to the Metropolitan Opera Contest is the same that you have used in another previous work, and which I have heard publicly performed, and have the program.

As this is in direct violation of the terms of the contest, I advise you to withdraw that score before this proof is put in the hands of the jury.

Yours truly,

"SQUARE DEAL."

According to the conditions of the competition, it would be—or should be—impossible for any outsider to find out at this time what works were submitted for adjudgment, and "Square Deal's" unhappy guess seems to prove the point. It is a vicious and cowardly proceeding on the part of the writer, who must be interested directly or indirectly in the contest, as his missive proves.

FROM the St. Paul Dispatch of October 28, 1910: Resolutions condemning the production of "Salome" in St. Paul will be proposed at the meeting of the Methodist laymen this evening in the Union Block. President Clemens of the association stated today that he would bring the matter up and see that the piece was scored and that the proper resolutions condemning those who were instrumental in getting it played here would be passed.

At a recent meeting of the laymen, when the opera was first proposed for St. Paul, the laymen protested. Since then they have been investigating the opera, and they declare that it is improper and blasphemous.

What with worrying about the soul state of African heathens and censoring the librettos of operas it is a matter for wonder that some clergymen get time to attend to the duties for which they are paid.

A well dressed and refined appearing lady entered the store one day during the Christmas week and asked for a harmonica.

Clerk—What price? We have them at 10, 15, 25 and 50 cents.

Lady—Let me have one of the 50 cent ones.

Clerk—And what key do you wish? We have them in A, Bb, C, D, etc.

Lady—Please let me have a "W." My little boy's name is Willie.—The Bandman.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

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Particular attention given to works of American composers and their products.

CARISH & JANICHEN, MILAN, FLORENCE, LEIPSIK.

Selections from works of old Italian masters for violin, with piano accompaniments freely transcribed by Fernando Liuzzi.

(1) ADAGIO E FINALE, AND (2) TEMA CON VARI-AZIONI, BY P. NARDINI (1722-93); (3) ARIA, BY P. DEGLI ANTONII (1680); (4) SERENATA, BY F. A. BONPORTI (1700).

It is occasionally interesting to turn aside from our modern music to the works of the early masters, erroneously called the old masters. When we are in the proper mood we can enjoy in a placid way a little of this music, though the main interest in these antique works consists in studying what was once in vogue, and in reflecting on the fluctuating styles in art, especially the art of music. We often hear it said that the art of the old painters has little charm beside the product of modern painters. Styles have changed in painting as in everything else. Yet the art of the painter is almost a permanent art compared with the protean art of music. We heard a peripatetic art critic,—one of the summer vacation variety which "does" Europe in six weeks,—disparage Leonardo da Vinci's portrait of Lucrezia Crivelli, in the Louvre, Paris, and place Bougereau's Birth of Venus, then hanging in the Luxembourg Gallery, Paris, far above it. Now it is not our purpose to judge between Da Vinci and Bougereau. We leave amateur criticism to tourists and some of the daily newspapers, and restrict our judgments to the art we have studied to understand. Our object in introducing the name of Da Vinci, however, is to point out how little the art of the painter has changed in comparison with the unstable art of music. Da Vinci was born in 1452. What was happening in the musical world at that remote date? Nothing!—that is to say, nothing that has come down to us. We have to follow the stream of history for nearly a hundred years before we come to the birth of Palestrina. Now let us go back a hundred years from our day, to 1810, when Beethoven was writing. We maintain that a symphony of Beethoven, of a hundred years ago, played after a mass of Palestrina, who wrote a hundred years after Da Vinci painted, will show a far greater difference in matter and in manner than a Da Vinci canvas will exhibit beside the latest portrait by Sargent. The painter and the sculptor have the human face and form as fixed standards. Until evolution brings about that bald-headed, small-mouthed, nearly-blind, under-sized, and bulging-headed race with which the future is threatened, the blended strength and agility of the youthful Bacchus, and the undulating curves of Venus emerging from the foam, such as the ancient Greeks dreamed of by

the blue Mediterranean three thousand or more years ago, must remain the painter's models. But music has no model in nature. It is more like the headgear and the garments which all human races have worn, but which follow the caprice of fashion and the passing whim of the hour. The difference between Handel's music and that of Strauss is hardly greater than that of the fashions in feminine skirts of the two periods. So great was the crush to hear "The Messiah" when the oratorio was new that it was found necessary to ask the ladies of the period to leave off their farthingales, as they occupied too much floor space. An audience of hobble-skirts at "Elektra" can more easily find room. Yet the original model inside these variegated and fantastic garments is the same woman that artists have represented since clay images of wives were placed in the tombs of the old Egyptians,—and earlier.

Fashions in music are also somewhat like the changes in humor. Nothing is more tedious than a joke book of last century. The style has changed, that is all, not the sense of humor. And different styles are in vogue in different countries. It is a common occurrence to read in the New York papers that a certain newly-imported comedy was full of heavy English jokes. And we have seen Englishmen exceedingly annoyed and out of temper at American comedies in England, simply because the English sense of humor was hurt by the frivolity and exaggeration of American humor. We all remember how intensely stupid those old Greek funny fables seemed when we dug the meaning of them out with a dictionary. It is the same with music. The instinct to express emotion of some sort is the one link between the music of our age and the age of Bach. But the fashions in which these naked emotions are clothed are forever changing, and no one can tell what the next change will be. Every woman has hanging in her wardrobe a number of garments in excellent condition which have been laid aside because of the change in fashion. Shakespeare says that fashion wears out more apparel than the man. And change of fashion in music has sent many a fine score into the garret. If Rossini could have foreseen that his great opera "William Tell" was so soon to be discarded on account of the florid lyrical manner in which the voices are treated he might have written his melodies in the broad declamatory manner of Gluck, whose much older "Orpheus" is still sung. But if he had done so he would have been out of fashion in his own day. One has only to play Bach's "Italian Concerto," or "overture in the French style," to see how utterly unlike the Italian and French styles of our day they are.

And these selections from the works of old Italian masters contain nothing that we today consider Italian. The Serenata by F. A. Bonporti for instance, has the stately-moving contrapuntal bass of a German chorale. If a modern Proteus played such music as this under his lady's window we verily believe Silvia would ask the two gentlemen of Verona what the funeral was. The styles in Serenatas have changed since 1700. There is no reason why serenatas should not all be like this one of Bonporti except that the style has changed. And there is no reason, except established custom, why the Chinese wear white at funerals and we put on our "customary suits of solemn black." The "Air and Variations" by Nardini are very much on the manner of many movements in Handel's instrumental pieces, notably his suites for harpsichord, and show how much the great Saxon profited by his sojourn in Italy. Fernando Liuzzi has worked conscientiously at the piano accompaniment and forced himself into the old manner as well as he could. We believe, however, that he does not possess the best qualifications for his task. For

either he does not like the strictly contrapuntal style, or he has not had the necessary severity of training to write in that style. There are many little rough edges on his counterpoint which, we fear, would have jarred on the ears of the old masters he has edited.

"Three Musical Landscapes," for piano.

(1) NOON IN THE MOUNTAINS, (2) HOLIDAY BELLS, (3) SUNSET, BY E. BOGHEN.

There is a certain air of spontaneous freshness in these little pieces that lend them interest, but they are not deep enough to hold the attention very long. F. Boghen has done away with the word "Ped" and the asterisk (*), and has substituted a line of printed notes showing how long the pedal is to be held. This is somewhat confusing at first, and we doubt if the device will become popular. It adds to the reader's work. For instead of an easily read Ped., and an easily understood asterisk, which do not in the least interfere with the deciphering of the notes, the player must now read and remember the time value of the notes printed in a separate line under the left hand part.

Five pieces for the piano, op. 51.

(1) DEUX SOUVENIR, (2) BAGATELLE, (3) BERCEUSE, (4) PETIT CAPRICE, (5) NOCTURNE, BY MARIO TARENGHI.

These are five little trifles of a very sugary kind and of somewhat too childish a nature to be interesting to adults. We notice that each one of the pieces is dedicated to a pupil of the composer, from which we infer that Mario Tarengi is a teacher of the piano, and therefore in a position to know what is desirable for young people. As teaching pieces we can strongly recommend these five morceaux, for they consist of scale and passage work more after the manner of Clementi and Cramer than the thick chords and tiring stretches of Schumann and Brahms. The Nocturne is the most musical number of the group.

Oliver Ditson Company, Boston.

SONATA IN C SHARP MINOR, OP. 27, No. 2, KNOWN AS THE "MOONLIGHT SONATA," BY L. VAN BEETHOVEN, WITH FINGERING AND EXPLANATORY REMARKS ON THE INTERPRETATION OF THE VARIOUS MOODS AND PASSAGES, BY EUGEN D'ALBERT.

What must have been the sensations of the music reviewer of 1802 when this sonata was one of the novelties! Beethoven was then just thirty-two years of age, and Haydn saw in him the promise of a good pianist. There were doubtless many musicians who took their cue from Haydn and thought it preposterous for any one to compose sonatas after the great works of the composer of the "Creation." Haydn thought Mozart the greatest composer he had ever known. But such is the irony of fate. For Beethoven's piano playing is but a paragraph in a musical history. His sonatas, however, are sold by the thousand today for every one that was sold during the composer's lifetime, whereas the sonatas of Father Haydn and the great Mozart are relegated to the young student or to historical piano recitals. These sonatas of Beethoven, particularly the "Moonlight," "Waldstein" and "Appassionata," have in them more of the nature of permanence than any other musical works ever written. How many veiled moonlit nights have faded into darkness and melted into dawn since Beethoven wrote the name of the lovely Countess Julia Guicciarda on his new sonata, which the world with unanimous voice calls "Moonlight" sonata! We do not know what the Countess Julia had to do with that sonata. We can never learn what the dark youth and the fair maiden read in each others' eyes, or count the long silenced sighs, and reckon the quickened beating of the hearts that had withered to dust before any of our readers were born. The music conceals all that. But it reveals a vague, unfathomable depth of feeling, and a poetic melancholy such as lovers dream beside sequestered streams when the moon is old. Its counterpart in English poetry is Keats' "Eve of St. Agnes":

A casement high and triple-arched there was,
All garlanded with carven imageries
Of fruits, and flowers, and bunches of knot-grass,
And diamonded with panes of quaint device,
Immerable of stains and splendid dyes,
As are the tiger-moth's deep-damask'd wings;
And in the midst, 'mong thousand heraldries,
And twilight saints, and dim emblazonings,
A shielded scutcheon blush'd with the blood of queens and
kings.
Full on this casement shone the wintry moon,
And threw warm gules on Madeline's fair breast,

As down she knelt for heaven's grace and boon:
Rose-bloom fell on her hands, together prest,
And on her silver cross soft amethyst,
And on her hair a glory, like a saint:
She seemed a splendid angel, newly drest,
Save wings, for heaven.

Such is the fantasy and old romance of Beethoven's "Moonlight" sonata, which never grows old. In 1802, when the world's musical literature was enriched with this masterwork, King George, of unsavory memory, was on the British throne, and Thomas Jefferson was third President of the United States. The House of Hanover and the whole Victorian era in English arts and letters have passed away, and twenty-five Presidents have occupied the White House in the meantime, and yet the "Moonlight" sonata is still young, untarnished, and as unapproachable as ever. Liszt wrote a giant sonata, vastly more difficult, longer, louder; but it was a bonfire and has burnt itself out. Schumann wrote sonatas, poetic and intense; but the world has turned from them and they are aging in neglect. Brahms wrote sonatas, grand, somber, profound and impressive; yet he could not crown his work with that impalpable halo, that ethereal glow, which Beethoven controlled—Beethoven, he who alone wielded the wand of Prospero to summon Ariel and the "spirits of the vasty deep" at his bidding.

So perhaps our readers will not deem it out of place for us to call their attention to this 108-year-old sonata, in this excellently printed Ditson edition, with the very useful and appropriate comments by Eugen d'Albert, whom the world hails as one of the greatest exponents of Beethoven.

Piano Lyrica and Shorter Compositions, by Edvard Grieg.

If we are to judge from the programs we see today we must conclude that Grieg is not as popular as he was a few years ago. There is an undeniable charm in many of his melodies and his characteristic harmonies, and he has a style of his own, which is one of the greatest claims to immortality a composer can have. Yet it is safe to assert that Grieg never will rank with Chopin as a composer for the piano, nor with Schubert and Schumann as a song writer. Grieg's piano concerto is seldom, if ever, played by the great pianists who appear at symphony concerts with orchestra. It has been handed down to the advanced student at commencement exercises. The same may be said of Mendelssohn's concertos; and his songs are still more neglected, as they deserve to be. Bach, likewise, is by no means a familiar name on the concert programs of today, or of any day, for that matter. But Mendelssohn's name carries weight on account of the two great oratorios, "St. Paul" and "Elijah," which are attached to it. And Bach has his "St. Matthew Passion," the "B Minor Mass" and his unapproachable organ works to his credit. Grieg, however, is a man of small caliber. He has no symphonies as Beethoven and Brahms have; no oratorios as Handel and Mendelssohn have; and there are no stupendous technical achievements in his works as there are in hundreds of Bach's masterpieces to keep his name and fame alive among musicians when the general public is deaf to his message. It is possible, however, that the music of Grieg may be popular among cultured amateurs long after the public performers have shelved his works. If Grieg was one of the many composers of Germany he would stand less chance of an enduring reputation than he now has as the greatest, if not the only eminent, exponent of the musical spirit of Norway. Occasionally some gentleman from Norway tells us of a local Norwegian Smith, Jones or Robinson, who is a far greater Norwegian composer than Grieg. But as these men and their music are not known outside of Jockmock, Ström or Trondhjem, we still assert that Grieg is the greatest Norwegian composer. With the exception of a Finnish composer who has had some vogue in Europe of late, Grieg is the most northerly composer known to fame. Bergen, on the west coast of Norway, surrounded on all sides by

the stormy sea, except on the northeast, where lofty mountains enclose it, is farther north than St. Petersburg, farther north than Cape Farewell on the south coast of Greenland, and lies in the same latitude as the upper part of Hudson's Bay in Northern Canada, and Mount St. Elias in Alaska. In Bergen, his birthplace, young Grieg, grandson of a Scotchman who was British consul in the town, first breathed that salt sea breeze and that romance of the Land of the Midnight Sun which gave his works their piquancy. He came under the German influence during his Leipsic student days, as his famous song "Ich liebe dich" testifies. But in the same way that his fellow student, Arthur Sullivan, shook off the German idioms and became a thoroughly English composer, so Grieg was able to return to the musical language that was familiar to him and to speak it with all the added power gained from the German schooling. Hence it is to Grieg we must go for the Norwegian in music. He is, in fact, the most eminent composer of all Scandinavia, for Sweden and Denmark have none to rank with him. His historical position is assured even if his works are eventually neglected. It will be a long time, however, before Grieg is entirely forgotten. There are still thousands who find great delight in his wayward miniatures. There is a freshness and a wild flower charm in his naive melodies that are not easily forgotten. It is the music of youth. And it is characteristic of Grieg's music that the most successful of his works were written when he was in the thirties, or younger. His "Peer Gynt" music was composed when he was barely thirty. As Grieg grew older and more broadly intellectual his works became less and less interesting. The wild strawberry lost its flavor with cultivation. Naturally we hardly expect to find any of those marvels of thematic development of Beethoven and Brahms in this folksong music of Grieg. Nor has he left us any examples of the scholarly counterpoint of Mendelssohn, or the exuberant interweaving of melodies that Wagner poured forth with such apparent ease. And Grieg is a composer who soon becomes tiresome. We weary of those melancholy folksongs, those ingenuous dances, and that monotonous Norwegian atmosphere. We could not stand an entire program of Grieg. At the same time, amid all the hybrid roses, the perfume of Stephanotis and the seductive narcotics of modern and more southern music, there is still a charm in the bluebell on the hillside and the buttercup nodding on the lea. A little of the music of Grieg is as refreshing as the breath of fresh air that greets us when we leave the heated ballroom.

This selection from Grieg's shorter pieces has been carefully edited and fingered by Bertha Feiring Tapper, and the typography is of that superlative excellence we have so often commended in Ditson's "Musicians' Library."

Not entirely without humor is the characteristically journalistic (and typically American) way in which the New York World makes a "story" out of a mere shred of unusual happening. Delsarte and gymnasium classes for years have used music as an aid to their exercises, but when a news paragraph from Chicago recently announced the practice as a novelty there, the World promptly evolved this:

The relation of a major chord to a half-Nelson, and the connection between a "largo adagio" and a straight left to the jaw has been discovered by G. M. Martin, physical director of the Central Y. M. C. A. In consequence 3,000 real and pseudo athletes are to take their gymnasium work to the music of an orchestra. The first of the winter classes met today in a gymnasium which has been refitted at a cost of \$20,000, but the orchestra caused the most talk. It has been suggested to Director Martin that the first round of glove contests might be more interesting if done to the tune of Grieg's "Butterfly." An arpeggio movement on the starboard side of the piano might stimulate action and as the uppercuts gathered, steam selections from Wagner could be used. At the bitter end there might be a few chords from Webster's "Funeral March."

For lightweight wrestling matches Beethoven's "Sonata in F" probably will be the favorite, though when the toe hold is being applied an etude in C minor might add a touch of weirdness to the suspense of the onlookers.

"There are many class exercises which can be stimulated when done to the time of two-steps or marches," said Director Martin. "Waltzes, schottisches and other different movements will also be played and we expect an increased interest on that account."

About Kathleen Parlow, Violinist.

Admirers of Kathleen Parlow, the Canadian violinist, will be delighted to hear that she is having extraordinary success on the Continent. She recently played at the Kurhaus at Scheveningen, and although on this occasion the prices of the seats were doubled, the place was packed and Miss Parlow's success was great. She is now playing in Norway where the press has acclaimed her as being one of the greatest artists that ever visited the country. After the termination of her Norwegian tour Miss Parlow returns to Holland for a tour of fifteen towns, returning to England the end of November, prior to sailing for a short tour in the United States and Canada.

Following are a few London notices:

Kathleen Parlow gave an orchestral concert at the Queen's Hall yesterday afternoon, during which she played Brahms' concerto with great skill. Among the many lady violinists now before the public Miss Parlow undoubtedly takes a high place, for not only is her technique of ample extent, but her tone is strong and, withal, sympathetic, while as regards interpretation there is everything to please. Miss Parlow's performance was exceedingly good, in that she was thoroughly entered into the spirit overhanging the lovely melodies; they were brought out with real refinement.—Daily Telegraph.

Kathleen Parlow gave an orchestral concert with the Queen's Hall Orchestra at Queen's Hall on Tuesday afternoon under distinguished patronage. Her tone is bright and pure, and her playing is not only fluent, but a commendable absence of mere display, a constant feeling for the thought of the music, which is the best earnest for her future.—Sunday Times.

The feature was the brilliant performance of the solo part of the Mendelssohn concerto by Miss Parlow, whose polished style, suave tone and admirable technique place her in the front rank of contemporary violinists.—Standard.

Mendelssohn's violin concerto was played by Kathleen Parlow with delightful vigor and youthful freshness; her tone was clear and her phrasing was admirable.—Times.

Mariner Pupil Giving Recitals in the West.

Frederic Mariner is receiving favorable reports from the West where his gifted pupil, Winifred Buck, is giving a series of subscription recitals in Missouri, Kansas and Nebraska under the personal direction of Frances Brown Hamilton, of Boston. During her few years' study with Mr. Mariner, Miss Buck acquired a big repertory, memorizing all the works on her lists. Her programs include splendid compositions by Beethoven, Chopin, Tschai-kowsky, Iljinsky, Glinka, Sgambati, Sinding, MacDowell and Liszt.

Concerning Miss Buck's ability as a concert performer, THE MUSICAL COURIER in May of this year stated:

Miss Buck's piano work is marked by much brilliancy of execution, appreciation of effects, big and beautiful tone, and a capacity and ability that will no doubt result in many appearances.

Miss Buck's playing reflects credit upon her instructor and she will return to New York after the holidays to continue her instruction with him.

Leopold Stokowski Back from Europe.

Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, returned last week from a five months' European trip. He spent a few days in New York in search of several orchestra players that were needed for the Cincinnati Orchestra. Mr. Stokowski, though a very young man, is full of strong convictions and is a musician of sterling ability.

Stokowski is most enthusiastic about Cincinnati and will give a lecture at the Cincinnati Conservatory of Music and also at the College of Music for the benefit of the students at both of these institutions. These lectures will take place prior to starting on tour with the orchestra. Mr. Stokowski believes that music students ought to mingle socially, so as to have opportunities for interchange of ideas, as is the custom in Germany among students. His lectures will doubtless prove of great value to the two well known music schools of Cincinnati.

Besides the series of concerts which he will conduct in Cincinnati, Mr. Stokowski will also take the orchestra to Columbus, Dayton, Cleveland, Indianapolis and Louisville. The opening program in Cincinnati on November 25 will be Beethoven symphony No. 7; overture, "Oberon," Weber, and prelude and lieder, Wagner.

Madame Schumann-Heink will be the soloist.

Mr. Higgins, of the Covent Garden Opera Syndicate, has been spending a week at Milan on opera affairs.

GODOWSKY AND ARONSON.

A VIENNA INTERVIEW.

VIENNA, October 19, 1910.

Leopold Godowsky and his assistant of many years standing, Maurice Aronson, are just beginning the second year of their teaching in Vienna. THE MUSICAL COURIER had



LEOPOLD GODOWSKY, MAURICE ARONSON AND THE LATTER'S WIFE, THE TALENTED PIANIST, VERA KAPLUN-ARONSON.

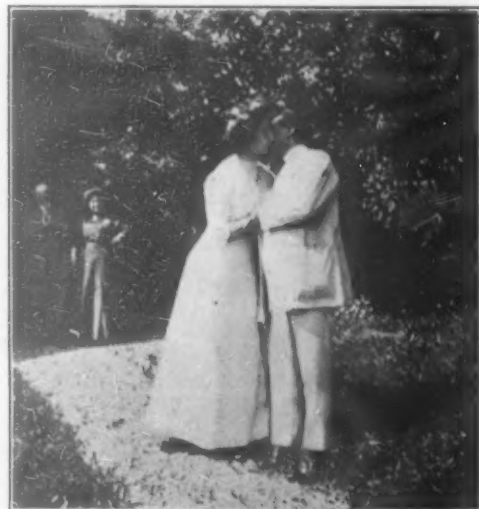
the pleasure recently of calling on both of these artists at their homes in a large house on the Arenberg Ring, beautifully situated with a splendid outlook over the Arenberg Park. Mr. Aronson lives on the ground floor in a large apartment furnished with excellent taste, and at the same time with an eye to comfort more American than typically European. However, Mr. Aronson is, I believe, an American citizen, and Professor Godowsky, although, of course, obliged to become an Austrian citizen in order to accept his professorship at the Vienna Royal Academy of Music, remains true American in principle. Both gentlemen entertain fond hopes of eventually returning to America for a long special visit.

Seated in the pleasant corner room of the Aronson apartment by the big grand—only one of the three which Mr. and Mrs. Aronson require between them—I asked Mr. Aronson what the prospects for this season were.

"Splendid," said he. And then he read me a list of some sixteen or so American pupils—not to speak at all of the Austrians and other nationalities—who already have begun the season with him and Professor Godowsky. "And here are four inquiries that came in this morning," he added. "One from Montgomery, one from Nashville, one from Chicago, and one from England."

"But can you take them all?" I inquired.

"Of course not," replied Mr. Aronson, "each one must



A SECRET! WHO'S WHO? WHAT'S WHAT?

prove a certain degree of proficiency before they are taken on."

"Did you not lose pupils in giving up your Berlin teaching so suddenly and coming here with Professor Godowsky?"

"Indeed not," said Mr. Aronson, "on the contrary. Many pupils came with us and then we received many more here."

The household is presided over by Mr. Aronson's young and beautiful wife, Vera Kaplun-Aronson, herself a pianist of great brilliance. Mrs. Aronson received the gold medal at the St. Petersburg Conservatory at her graduation there, her work having been very highly rated by Glazounoff. Since then she has studied in the Masterschool of the Conservatory here with Professor Godowsky, and will shortly begin her concert career. For this season she will play only in Vienna, in one concert playing one of the concertos with orchestra. Next season she will appear in all the great European cities, and after that we may expect her in America. Vera Kaplun-Aronson certainly has a promising career before her.

Then I went upstairs to call on Professor Godowsky. Through the closed doors came strains of what I afterward learned was the composer's new sonata, an analysis of which already has appeared in THE MUSICAL COURIER. The artist was busy preparing for his coming concert tour through Europe, but he stopped, at least only with inward murmurs, and greeted the correspondent. We spoke of his work as director of the piano department of the Masterschool in the Royal Academy here.

"Yes," said Professor Godowsky, "those who can afford to, pay the academy good prices for tuition, but when anybody comes to me whom I consider to have really great talent worth developing, irrespective of his nationality or



LEOPOLD GODOWSKY AND MAURICE ARONSON AS GUESTS OF HIS HIGHNESS THE CHERIF ALI HAIDAR AT HIS HOME IN ASIA.

creed, I have the privilege of taking him on in my classes even if he cannot afford to pay one cent. Further than that, the academy not only gives free tuition in such a case, but helps also to pay the living expenses of the student. In the Masterschool we have another new idea," continued the professor. "For certain lessons I have a class of twenty-five 'Hospitanten.' They pay one half of the regular tuition fee and receive no direct instruction, having, however, the privilege of being present at these lessons to hear and see all that is done. Our 'hospitanten classes' are nearly always full, and from the money received from them the academy sets aside a certain sum which is devoted to paying the entire expense of a concert tour through Berlin, London, Paris and Vienna for the best graduate of the Masterschool, thus assuring the young pianist of an immediate hearing in the important European capitals, an opportunity for which he might otherwise wait years. Furthermore, every winter we hold here two concerts with orchestra for members of the Masterschool. The best players are selected from the two programs, and go to Berlin at the expense of the academy, there to give a concert with orchestra."

"Are these all your ideas?" I asked.

Professor Godowsky admitted modestly that they were. "Hm—" said I, "the academy certainly treats its scholars well, and at the same time somebody seems to have a pretty good idea of how to advertise."

"Advertise," said Professor Godowsky, "there is nothing that Vienna needs more than advertising. We have a wonderful city here, one of the most beautiful in the world, with wonderful traditions—practically all of the old mag-

ters of music lived here at one time or another—and first class teaching craft, but not one American in twenty ever gets east of Berlin or Paris. Why? Because Vienna has been asleep and has hidden its light under a bushel. But be patient. In two years the new million dollar building of the Royal Academy for Music will be finished, and then things will begin to boom."

Mrs. Godowsky, born Frederika Saxe, of New York City, came in just then. "It is all arranged for tonight," said she.

"Are you going to the opera?" I inquired.

The professor laughed. "No, indeed," said he. "Some-



OLD FRIENDS.

thing much better than the opera. We are going to see the 'Merry Widow' again."

So you can see that Professor Godowsky is no hypocrite, like so many of our less talented friends who "cannot bear anything except classic music." O. H. O.

Opening of the Rochester Season.

The Bently-Ball series of concerts in Rochester was opened Monday evening, October 24, by a recital given by Herbert Witherspoon, bass, and Autumn Hall, violinist, to an audience of 3,000 persons in Convention Hall, Rochester, N. Y. Mr. Ball is a newcomer in the managerial field in Rochester, and the success of his enterprise in bringing a series of stellar attractions to the Flower City is already assured. In speaking of the opening recital the Post-Express pays loyal tribute to Mr. Ball as follows:

The concert at the Convention Hall last night had even more significance than the music itself, though that was of a kind to give much pleasure. It meant that Rochester is hereafter to have a first class city's share of the musical attractions of the season. That share it has not had in the past. For some reason or other, Rochester has been cold-shouldered by the managers. The only attractions they seemed to care to send were those which came with a sort of boom. When Rochesterians wanted to hear distinguished artists who had not become the subject of a craze or a furore, they had often to go to Buffalo. Thanks to the subscription idea, de-



LEOPOLD GODOWSKY AND MAURICE ARONSON BEFORE THE RUINS OF THE AKROPOLIS AT ATHENS, GREECE.

veloped by Walter Bently Ball as it has never been developed before in Rochester, it looks as though, from henceforth, we should have all the artists whom we wished.

On November 11 the second of the Bently-Ball concerts will be given, when Francis Macmillan will be heard.

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NEW YORK, October 31, 1910.

Carl M. Roeder has been busy with a very large class of piano pupils since his return from Europe, where he spent several months. While abroad Mr. Roeder was for a considerable time in Paris with Harold Bauer. A number of the Roeder pupils will be heard in concert this season.

Otto Wittemann, the pianist, assisted by Emily Dreyer and Lucy Nola, singers, took part in a musicale on Staten Island recently, at the residence of the Rev. Dr. Charles A. Eaton. He played numbers by Rachmaninoff, Chopin, Grieg and Liszt, winning most enthusiastic applause. The affair became a Wittemann ovation ere it ended, such was the admiration for the pianist and his playing. Mr. and Mrs. Charles Metcalfe were among the guests.

Frank J. Benedict has issued a prospectus containing a synopsis of his comprehensive course in Tone Production, the Art of Singing, and including such important branches as fitting pupils for professional careers, training amateurs. He plans giving a series of five studio lecture song-recitals; the works and songs of Schubert, Schumann, Brahms, Strauss and Debussy will be discussed and sung. Frequent song recitals by artist-pupils will be given for the exclusive benefit of studio patrons and friends. The prospectus is full of sound, good sense.

Gerrit Smith's first organ recital at the chapel of the Union Theological Seminary took place October 25. Works by standard composers were on the program, Americans represented by J. H. Rogers (Cleveland), Lucien G. Chaffin and Dr. Smith. Marguerite Hall, contralto, sang with opulent voice; "O, Rest in the Lord" and "O, Divine Redeemer."

"Every One Should Read Music" was the caption of an interesting talk, with illustrations by the audience, given by Wilbur A. Luyster, at College Hall (Hein and Fraemcke, directors) October 27. He showed the simplicity and superiority of his system, years of experience giving him the standing and knowledge which backs up his statements. Interested listeners saw this expert show and illustrate his assertions by practical demonstration, the audience unwittingly being led into co-operation, much to their astonishment, and also, be it said, much to their pleasure. A simple system, practically applied, this is what is taught by Wilbur A. Luyster, who is instructor of sight-reading at some of our foremost musical institutions.

W. Francis Parsons, basso cantante, who has sung much in New York and vicinity, has some unusual voices in charge as teacher. Among these is Lorene Rogers-Wells, soprano of the Broadway Tabernacle, one of the leading positions. Some time ago THE MUSICAL COURIER mentioned his singing of "Honor and Arms," especially commending his singing of the long, difficult passages. Two notices from the Middle West:

Mr. Parsons has a deep, strong, well-cultivated bass, which was heard with much pleasure in an attractive program.—Pittsburgh Press.

Mr. Parsons' work displayed a very musical voice and one showing much culture, while his numbers were seemingly selected with the idea of especially displaying his range and style, in which he succeeded to the entire satisfaction of the audience.—Detroit News.

Francis Motley, bass soloist at St. Patrick's Roman Catholic Cathedral, Fifth street and Fifth avenue, will appear November 25 in "Cosi Fan Tutte," to be performed under the auspices of the Public Good Society, Alma Webster-Powell, president, at the Waldorf-Astoria Hotel. November 27 he sings in the "Stabat Mater" in Newark, and other engagements are pending. Elsewhere in this issue is found an advertisement with Mr. Motley's picture as Mephistopheles in "Faust," one of his most successful roles.

Henrietta A. Cammeyer, eight years assistant of the late Dr. William Mason, has a studio at Hatfield House,

103 East Twenty-ninth street, and at Steinway Hall. She may be personally consulted Wednesdays between 2 and 3 o'clock at the former address, her telephone number being 2560 Madison Square. Later she expects to give some musicales at which qualified pupils will appear. Among her patrons are

J. S. Auerbach, 11 West Tenth street, New York.
C. Andrade, Jr., 328 West Eighty-fourth street, New York.
H. M. Adams, 54 Montgomery place, Brooklyn.
Robert W. Brown, 21 West 127th street, New York.
H. D. Babcock, 20 East Fifty-second street, New York.
Dr. Holbrook Curtis, 118 Madison avenue, New York.
Henry E. Cox, 5 East Tenth street, New York.
Mrs. N. B. Day, 257 Springfield avenue, Summit, N. J.
W. W. Hallock, 171 Lefferts place, Brooklyn.
Mrs. Spencer A. Jennings, 226 Henry street, Brooklyn.
Mrs. J. Logan, Jr., 17 West Fifty-sixth street, New York.
Mrs. Charles H. Lee, 24 Gramercy Park, New York.
Mrs. A. L. Maniere, 330 West Seventy-sixth street, New York.

Albert von Doenhoff delivered his lecture, illustrated by piano selections, "Modern Virtuoso Technique," in both Minneapolis and Rochester, and "Synopsis," a monthly published in Minneapolis, contains it in full. Those who know Mr. Von Doenhoff know him to be a deep thinker and specialist in this subject.

B. Margaret Hoberg, pianist and composer, and Rose-marie Campbell, contralto, gave a recital for the Columbian Club of East Orange, N. J., October 24. Some leading singers are singing the Hoberg songs, four of which figured on the program. Christian Kriens' "Nocturne" came in for its share of applause, and of Miss Hoberg the East Orange Daily Chronicle said:

Miss Hoberg played with expression and faultless technique, rendering difficult selections with perfect ease. Her "Joy Cometh with the Morning," a beautiful selection, was sung with sweetness of tone and sympathy of expression by Miss Campbell.

The chorus of the Women's Philharmonic Society has begun rehearsals under the direction of Madame Goldie. Two concerts will be given during the season.

Elizabeth Patterson, soprano and voice teacher, is arranging for a number of song recitals in Pennsylvania November 3, a talk will be given by Fannie Edgar Thomas in the Patterson studio, the subject of the talk, "Why Americans Do Not Pronounce French Correctly."

A musical program of rare excellence followed the dinner of the Hungry Club last Saturday, when it celebrated "Russian Night." Baron Schlippenbach, Imperial Russian Consul General, was the guest of honor. Albert Jan-polski, the baritone, sang a series of Russian folk songs, the strong contrasts of which gave him fine scope for interpretation and which showed to great advantage his beautiful voice. In response to enthusiastic applause he sang Kipling's "Rolling Down to Rio" in English. Maurice Nitke played delightfully Tchaikowsky's "Andante Cantabile," with lighter numbers as encores.

Lillian Grieshaber, a talented soprano, pupil of John W. Nichols, has secured a position with St. Bartholomew's Church. Mr. Nichols numbers among his pupils many who are now successful opera, oratorio and concert singers.

Aschenbrodel Celebrating Golden Jubilee.

The Aschenbrodel Verein, in which most of the orchestral players of New York and vicinity hold membership, is planning to celebrate its fiftieth anniversary. The society was organized November 30, 1860, at a place kept by George Schneider at 371 Broome street, then a prominent German stronghold. The present clubhouse of the society, a fine building, is on East Eighty-sixth street, near Lexington avenue. The Verein will give the jubilee banquet Sunday evening, November 5. As many of the members have engagements to fill that evening, the dinner hour has been set for 11.30 o'clock. E. A. Goepel is the president of the society; O. Schreiger, first vice president; Emil Krause, financial secretary. The committee in charge of the jubilee festivities includes O. Schreiber, chairman; P. Hauser, A. Helmede, A. Kirchner, Theodore Saul and E. Walther. Those appointed to look after the music are George Diles, Charles Kurth and Jacob Hager.

Johnston Artists Engaged for the Rubinstein.

R. E. Johnston has booked the following artists for the concerts of the Rubinstein Club for this season:

Xaver Scharwenka, the composer-pianist; Arturo Tibaldi, violinist, and Eva Mylott, contralto, for December 10.

Liza Lehmann and her English quartet of singers for January 14.

Alexander Heineemann, the German lieder singer, and his accompanist, Herr Mandelbrod, for February 11.

Rita Fornia, prima donna soprano of the Metropolitan Opera Company; Joseph Malkin, cellist, and Myron W. Whitney, basso, for March 11.

Robyn's "The Ascension" Performed.

The announcement that Alfred G. Robyn's cantata "The Ascension," was to be rendered at the Tompkins Avenue Congregational Church, Brooklyn, drew thither an audience of over 1,000 last Sunday evening. On account of the length of the work the usual sermon was omitted and the evening devoted to a musical service. With the exception of one number, this cantata was composed in the space of four days, but in spite of that fact it shows no evidence of having been wrought in a hurry. As originally written, it engages the services of a soprano, bass and chorus, but, on this occasion, the solo parts were distributed among the four voices comprising the solo quartet of the choir. The work consists of twelve numbers, which follow each other without interruption. It is written in a most delightful, refreshing and religious strain to well selected scripture text by Rev. Charles F. Blaisdell. It shows a consummate knowledge of part writing and a thorough insight in the handling of solo voices. There are many beautiful passages throughout the work and the organ accompaniment shows a mastery over every detail of that instrument. The big fugue at the end is a masterpiece and was delivered with telling effect.

Naturally, with Mr. Robyn presiding at the organ, the work received an interpretation commensurate with its merit, and although Mr. Robyn has had the chorus in hand but a few weeks he has achieved a pronounced success, and to the casual listener it appeared as if they had been rehearsing for many months. This cantata's great charm lies in its simplicity and its melodic and harmonic beauty, showing what splendid effects can be obtained by simple means. It is worthy of the serious attention of choral societies and vocal clubs.

Mr. Robyn is making the music of the Tompkins Avenue Congregational Church a tremendous factor and Brooklynites will have many opportunities this season of hearing religious music of a high order, well rendered at this house of worship. The church is to be congratulated upon having secured the services of Mr. Robyn and it will not be surprising if, at these musical services, the edifice will be unable to accommodate all who go there for these musical feasts. Two members of the solo quartet deserving mention, who did excellent work, are Mrs. Frederick Foote and George Carré.

Rider-Kelsey-Cunningham Recital at Wellesley.

Corinne Rider-Kelsey and Claude Cunningham will give a joint recital at Wellesley College (Wellesley, Mass.), Monday, November 7. These American singers are both young and both possess voices of unusual beauty. To hear them together in joint recital is a rare privilege, and no doubt the students and professors at the famous girls' college will extend a cordial welcome to the artists from New York. The program which the soprano and baritone sing next Monday follows:

La ci darem (Don Giovanni).....	Mozart
Nuit d'Azur.....	Beethoven
Madame Rider-Kelsey and Mr. Cunningham.	
Five songs from the Dichterliebe.....	Schumann
Im wunderschönen Monat Mai.	
Aus meinen Thränen spriessen.	
Die Rose, die Lilie, die Taube.	
Wenn ich in deinen Augen seh'.	
Ich grolle nicht.	
Mr. Cunningham.	
Die Forelle.....	Schubert
Die Mainacht.....	Brahms
Mit einer Wasserlilie.....	Grieg
Mausfallen Sprüchlein.....	Wolf
Madame Rider-Kelsey.	
Au bord de l'Eau.....	Paladilhe
Ständchen.....	Herman
Du liebes Käthen (Taming of the Shrew).....	Goetz
Madame Rider-Kelsey and Mr. Cunningham.	
Le pauvre Laboureur (Chanson de la Brene).....	Old French
Au clair de la Lune.....	Lulli
Chansant dans nos Forêts (Pastourelle).....	Old French
Le Secret.....	Faure
Le sais tu bien?.....	Pierne
Mr. Cunningham.	
The Bluebell.....	MacDowell
Shouggie shou, My Bairnie.....	Henschel
The Fern Song.....	Bullard
There Sits a Bird on Every Tree.....	Foote
Madame Rider-Kelsey.	
Liebesprobe.....	Cornelius
Der Beste Liebesbrief.....	Cornelius
Ein Wort der Liebe.....	Cornelius

Showalter Engaged for New York Symphony.

Edna Blanche Showalter, who sang the title role in the opera "Paoletta," which was given for four weeks during the Cincinnati fall festival with such great success, has been engaged as soloist for the November tour of the New York Symphony Orchestra.

We have strong hopes that Mr. Caruso's bad knee will not trouble him long, that it will not stiffen and compel him to adopt a manner of walking that might spoil the pictorial effect of his portrayals of Rhadames, Don José, and Lionel. But Caruso can sing "Celeste Aida" and "M'Appari" from a wheeled chair if necessary and still move the whole world to rapturous applause.—New York Times.

DAVID BISPHAM'S ENGLISH PROGRAM.

Famous Singer's Spoken Preludes Much Appreciated by a Large and Representative Audience.

Those rigid and orthodox citizens who object to Sunday concerts would have been more than favorably inclined toward recitals on the Christian Sabbath had they heard David Bispham's spoken prelude as he appeared in Carnegie Hall last Sunday afternoon before one of the largest and most fashionable audiences ever assembled in that auditorium. The famous singer took a text from one of Paul's Epistles to the Corinthians, in which the immortal Apostle to the Gentiles made a plea for speaking to the people of his time in a language they could understand. Mr. Bispham is a strong advocate of singing in English, and at his first New York recital for the season 1910-1911 he sang and recited a program all in English.

After reading his text from the New Testament, Mr. Bispham explained that he had no antipathy to foreign languages, but for English speaking people he deemed English the logical language, provided the songs were originally written in English or in translations that were of real literary value.

The program for the afternoon follows:

OLD SONGS.

(By request.)

O, Ruddier Than the Cherry (Acis and Galates).....G. F. Handel
Believe Me, If all Those Endearing Young Charms,

Tom Moore's Irish Melodies

Down among the Dead Men (T. Dyer).....Jacobite Song

BALLADS.

Tom, the Rhymer (Scotch ballad).....Carl Loewe
Edward (Percy's Reliques).....Carl Loewe

The Wedding Song (Goethe).....Carl Loewe

MODERN SONGS AND OPERATIC EXCERPTS.

The Old Boatman (Howard Weeden).....Mrs. Freer
Banjo Song (Howard Weeden).....Sidney Homer

Song of the Flint (The Cave Man).....Wm. J. McCoy

Invocation to Youth (Paoletta).....Pietro Florida

(Accompanied by the composer.)

RECITATION TO MUSIC.

(By request.)

King Robert of Sicily (Longfellow).....Rossetter G. Cole

With the exception of the last group of modern songs and arias, the numbers sung by Mr. Bispham last Sunday are among the songs he has frequently sung to his admirers in New York. The songs in the first group were given by special request, and the Loewe ballads have long been among the best things delivered by this interesting and gifted artist. It was inspiring to see and hear him again; the silvered hair might suggest the man of sixty, but the voice, countenance and physique belong to a man of forty or younger. Along with his other achievements Mr. Bispham has discovered the secret of being "eternally young." What a convincing lesson to other singers were his interpretations of the Handel aria and two old songs. The ballads by Loewe, for which the singer gave an instructing analysis, never were declaimed with greater dramatic power or musical worth. The listeners were spellbound and at the close manifested the keenest delight. As an encore Mr. Bispham sang Schubert's setting of "Hark, Hark, the Lark." For the last group of songs and arias Mr. Bispham also gave a charming prelude to each

number; Mrs. Freer's song, with its Southern negro themes, proved a revelation in the line of composition in this genre, and the audience would like to have heard it a second time, as it did the Homer song. Mr. Bispham spoke with considerable enthusiasm of "The Song of the Flint," from "The Cave Man," a music drama by the San Francisco composer, William J. McCoy. The singer said that last August he had taken part in the wonderful first performance given at night out in Nature's own theater among the California giant redwood trees, under the auspices of the Bohemian Club of San Francisco. Mr.



DAVID BISPHAM.

Bispham told of the 200 people, including orchestra and boy choir, that participated in the impressive night event in the open air, and wished that everybody might witness the wonderful setting among the huge trees.

As Mr. Bispham also took part in the performances of Florida's opera, "Paoletta," in Cincinnati in the late summer, he was very much at home in the music. He sang the part of the Magician in the original productions and it is a role that he gave with marvelous effect, adding more laurels to a career that has been unusually brilliant. In addition to singing "Invocation to Youth," Mr. Bispham added as an encore the serenade from the same opera. The composer, playing the piano accompaniments for these excerpts, shared with the generous singer in the triumphs of the hour.

It was also by request that Mr. Bispham recited "King Robert of Sicily," with the musical setting by Rossetter G.

Cole. This was given in the same hall last year with Mr. Cole at the piano. This time, the piano accompaniment was played by Harry M. Gilbert with Woodruff Rogers at the organ. The presentation of the Longfellow text last Sunday was more finished and beautiful than at the first hearing. Mr. Bispham has rarely been in better voice or more genial in spirit. The pathos and the character transformations in the role of the proud king were brought out with fervent realism. The organ enhanced the religious features in the work and Mr. Bispham once more showed his fine taste when he came out for the last time and said to the enthusiasts about the footlights (who expected a final encore): "I do not think that anything would fit after that." The close of the recital was as dignified and comforting as the benediction at a church service.

For the recital last Sunday, the stage was draped with soft olive tinted curtains and this did much to relieve the bare platform as well as improve the acoustics. The Bispham-recital was a complete triumph for the singer and one that all who heard will not forget.

BALTIMORE MUSIC.

BALTIMORE, Md., October 29, 1910.

The first Peabody recital of this season was given Friday, October 28, by George F. Boyle, pianist, which opened the forty-fifth season of Peabody concerts. The hall was filled, and a most enthusiastic crowd of music lovers enjoyed the program, which was as follows: Toccata and fugue in D minor (Bach-Busoni), "Keltic" sonata in E minor (MacDowell), mazurka in G minor, mazurka in A flat major, ballade in G minor (Chopin), nocturne (Boyle), "Jardin sous la pluie" (Debussy), "Pavane pour une infante defunte" (Ravel), polonaise in E major (Liszt). Mr. Boyle was recalled again and again, and finally granted an encore, a charming composition of his own.

The many friends of Paul Wells and Lawrence Goodman, two gifted young pianists of this city, will be pleased to know of their safe arrival in Berlin. Both have been accepted as pupils of Josef Lhevinne, and judging from past triumphs, they have a brilliant future ahead of them.

On Tuesday last the Choral Society and Orchestra at Hagerstown, Md., presented "The Creation." The soprano soloist, Mabel Garrison Siemom, of the Peabody Conservatory, has a beautiful voice, which is made even more pleasing by a charming personality. She sang with great success. The other soloists were Albert Wahle (tenor) and Albert Bailey (bass), also of Baltimore.

Mrs. Edward Heimendahl, wife of the late Edward Heimendahl, has made a gift to the Peabody Conservatory, through Director Randolph, of her husband's library. Professor Heimendahl was for many years one of the faculty of the Conservatory and his library, which contains many valuable volumes and scores, will serve as a beautiful memorial.

JOSEPHINE WILLIAMS.

Spalding in Berlin.

(By cable.)

BERLIN, October 28, 1910.

To the Musical Courier, New York:

Albert Spalding played here tonight with the Philharmonic Orchestra, making a splendid impression, especially with his performance of the Beethoven concerto. A brilliantly representative audience applauded and encored enthusiastically.

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CHICAGO, ILL., October 29, 1910.

This office would like to know the present address of Marguerite von Scheben, the well known soprano. Letters from managers received at this office under her name would be mailed to her or presented on receipt of proper credentials.

The Woman's Club of Central Kentucky held its opening meeting on Wednesday afternoon, October 19, in the club room. The program of the afternoon—a song recital—was given by Metta K. Legler, soprano, assisted by Florence Elliot Latimer, pianist, both new teachers at Sayre College, with Professor R. de Roode as accompanist. Judging from the newspaper clippings at hand the new head of the vocal department won much success. After the program a club tea was given in honor of Miss Legler and Miss Latimer and for the reunion of the members after the summer vacation. The people of Lexington must be gratified at the coming of these two young ladies to teach in their locality.

Myrtle R. Lee, the well known coloratura mezzo soprano, will make her Chicago debut in a recital in Music Hall next Friday evening, November 4. Among the assistant artists will be Theodora Sturkow-Ryder, the talented pianist.

Xaver Scharwenka, the well known composer and pianist of Berlin, will come to Chicago, Sunday afternoon, November 13, for a piano recital in Orchestra Hall, under the direction of F. Wight Neumann. Scharwenka's Polish dances have made him famous throughout the world. The complete program is as follows: Fantasie, op. 49, F minor, Chopin; ricordanza and Mephisto valse, Liszt; sonata, op. 57, F minor, Beethoven, and the last group will be made up entirely of compositions by Scharwenka as follows: Theme and variations, op. 48; novelties, op. 22; Spanish serenade, op. 63; two Polish dances, op. 15 and op. 3, and staccato etude, op. 27.

The first of the Campanini concerts to be given by the members of the Chicago Grand Opera Company, under the direction of Cleofonte Campanini, the general musical director, will take place Sunday afternoon, November 6, at 3.30 o'clock, in the Auditorium Theater. Besides a number of the principals, the entire grand opera orchestra and chorus will take part in these concerts. The soloists for the first concert will be Jeanne Korolewicz, who sings the title role in "Aida" on the opening night; Hector Dufrane, the baritone; Mario Guardabassi, Mabel Rieglman, Tina di Angelo, Armand Crabbe and Vittorio

Arimondi. Leopold Kramer will be concertmaster and Marcel Charlier will be musical director. The Campanini concerts were one of the most notable features of the Manhattan Opera House in New York when Cleofonte Campanini was musical director there. The program will be made up for the most part of excerpts from oratorios and operas.

Lectures by Felix Borowski and Harold G. Maryott, followed by recitals by the members of the faculty and pupils of the Chicago Musical College, will be continued every Saturday morning during this and the next term of the college's activity.

Sidney Grundy's comedieta, "Man Proposes," a dramatic sketch called "His Last Race" by F. McMechan and the farce "My Turn Next" by Thomas J. Williams, will be performed by the pupils of the Hart Conway School of Acting on the afternoon of Wednesday, November 2, in the Whitney Theater, under the direction of Hart Conway.

Pupils of Karl Reckzeh gave a recital in the rehearsal hall of the Chicago Musical College Building last Monday evening. Mr. Reckzeh played one number, six other offerings being contributed by his piano pupils.

Pupils of the Walter Spry Piano School will be heard in recital in Assembly Hall next Friday evening, November 4.

Sibyl Sammis-MacDermid was heard in a song recital last Tuesday afternoon, October 25, under the auspices of the Aeolian Company in Music Hall. The dainty little auditorium was filled with music lovers. "Le Tigre" from Masse's opera ("Paul et Virginia") was beautifully rendered by the popular soprano, as this song is especially suited to Mrs. MacDermid's dramatic voice. Her French at times, however, is not quite as pure as her voice, but her dialect has in itself a charm, and the text could be followed easily without reading the words. At the conclusion of this song Mrs. MacDermid was compelled to repeat it in its entirety and won again another ovation. One of the successes of the afternoon was the composition "My Love Is Like the Red, Red Rose," from the pen of Mrs. MacDermid's husband, and both the composition and the interpreter were received with much deserved applause. Chaminade's "The Silver Ring" was given an interesting and emotional reading, and Andrews' "Oh, for a Day of Spring" concluded an interesting program. James G. MacDermid presided at the Pianola-Piano.

Walter Spry, who made such a fine impression in one of Debussy's compositions at his recital told the representative of THE MUSICAL COURIER an interesting piece of news to the effect that as a student in 1892 he was one of the first exponents of Debussy's music in Berlin. "I was very

young then," said Mr. Spry, "and I went for a short vacation to Paris. During my stay there I passed a publishing house and asked the clerk to give me the latest novelty they had. It was Debussy's 'Arabesque.' I came back to Berlin and played that composition, which had, on this occasion, its initial performance in the German capital."

The Ziegfeld Theater has been leased to the Schuberts for a period of seven years, and will be called the Comedy.

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Andreas Dippel, director of the Chicago Grand Opera Company, has signed a contract with Ercole Smith, a pupil of Herman Devries, of the Chicago Musical College, calling for the young man's appearance in an Eastern comic opera. Mr. Smith has left for New York to begin rehearsals.

The North Side Turner Hall will reopen with its Sunday afternoon concerts under the direction of Martin Ballman, Sunday afternoon, November 13.

Pupils of J. H. Gilmour, of the Chicago Musical College School of Acting, presented three dramatic offerings in the Ziegfeld this morning. The first offering was "The Cape Mail," by Clement Scott, which was followed by a prologue of "A Celebrated Case," by M. M. D'Emery and Cormon, and the final production given was "Wanted: an Anchor," by Helen Bagg, a Chicago woman whose writings have brought here before the public with more or less frequency. The personnel of the cast selected by Mr. Gilmour and Mr. Stedman follows: Mrs. Preston, an old blind lady, Lulu G. V. Randall; Mrs. Frank Preston, a young widow, Martha White; Mary Preston, Sylvia Wertheimer; Surgeon-Major Hugh Marsden, M.D., Walter Geer; Mr. Quicke, an old lawyer, M. L. Fine; Bartle, an old butler, Hugh O'Connell. "A Celebrated Case," Jean Renand, a soldier in the French army, Walter Geer; Lazare, a camp follower, Joseph Singer; Denis O'Rourke, an Irish sergeant in the King's service, Hugh O'Connell; the corporal, Mr. Jenks, the Seneschal of the village, M. L. Fine; Madeleine Renand, Denis' wife, Gerda Henius; Adrienne Renand, aged six, Gladys Abrahamson; Martha, Martha White; Julie, Miriam Kipper; Annette, Sylvia Wertheimer. "Wanted: An Anchor," Arthur Everett, an artist, Henry Kipper; Robert Parks, his chum, William Sletker; Representative John H. Potts, a rough diamond, G. H. Flanagan; Agnes McPherson, Everett's aunt, Nannie Houck; Mrs. Manford-Wells, a society star, Bessie Wilt; Eleanor Perry, Parks' cousin, Ethel Vegina; Bella Potts, a "nouvelle" heiress, Ruth Kuerth; Wilhelmmina, a model known as "Willy," Letha Dreyer; Patsy, whose mother "washes," Gladys Baguley; Mary, a lovesick maid, Emma Wilkins.

Ernestine Schumann-Heink has been persuaded by F. Wight Neumann to give another recital in Chicago on Sunday afternoon, January 8, in Orchestra Hall.

Alexander Heinemann, the famous German baritone, will make his debut here in a song recital at the first artist's recital of the Amateur Musical Club, Monday afternoon, November 7.

Theodore Bergé, the well known vocal instructor, has announced two pupils' recitals to take place next week. The first will be given at his home. Vocal and piano pupils will furnish the program. The second one will take place downtown.

The baseball world's series was over too soon for the management of the Theodore Thomas Orchestra, as the hall of "classical" music was rented but twice to the Tribune to flash reports of the games. Orchestra Hall has been used since last July to harbor the plumbers' convention with a German band furnishing the "classical"

music and refined vaudeville with "Maud," the mule, as the chief attraction, and lately harboring baseball fans as reported above. What's next? A football game between the Thomas Orchestra and the St. Paul Symphony Orchestra?

The first rehearsal this season of the Musical Art Society took place last Thursday afternoon, October 27. Over sixty members were present.

The first Sunday afternoon concert at the North Side Turner Hall, under Ballmann's baton, will be divided into three parts. The first will include selections by Wagner, Richard Strauss, Tchaikowsky and Verdi. The second part will include standard and popular music and the last selections will be from popular comic operas.

The Bush Temple Conservatory Orchestra, under the conductorship of Martin Ballmann, has resumed weekly rehearsals. This orchestra is unquestionably one of the best training schools in the country. Last season a number of excellent programs were given, and many of its members are this season holding prominent positions with permanent symphony orchestras. In addition to the orchestral experience furnished the students, a great advantage offered by the institution is to allow soloists the opportunity of practising with the orchestra. A number of prominent pianists and vocalists have spoken for time this season.

Edgar A. Nelson, pianist, of the Bush Temple Conservatory, has just returned from an extensive concert tour through the South and West, and has resumed his teaching at the Conservatory.

Thomas N. MacBurney, the well known vocal instructor, has been most successful since his return to Chicago from Europe fourteen months ago. Eighteen of his pupils are soloists in the best choirs in Chicago; five music conservatories have as head of their vocal departments pupils from his studios and one of the most successful quartets of the Middle West has been organized for concert performances from the artist pupils of MacBurney's Studio. In short, the work of Mr. MacBurney is of such excellency as to call only for the highest praise.

Students of the Bush Temple Conservatory School of Acting will present "The Coming of Peace" in the Bush Temple Theater Friday, November 11, at 2:15 p. m.

Jaroslav Kocian, the Bohemian violinist, will give a recital in Orchestra Hall on the evening of Thursday, November 10. Mr. Kocian will have the assistance at this concert of Maurice Eisner, pianist.

Katherine Hayes, a very young pupil of Regina Watson, and still in her early "teens," gave the following taxing program before the Amateur Club, of Crawfordville, Ind., with great success, meeting with an enthusiastic reception:

Prelude and fugue from Well-Tempered Clavichord, E flat minor.....Bach
Sonata, C sharp minor, op. 27.....Beethoven
Adagio sostenuto. Allegretto. Presto agitato.
In der Nacht.....Schumann
Nocturne, F sharp minor, op. 21.....Schumann
Scherzino.....R. Watson
Kracovienne.....Paderewski
Les Rochers d'Outche-Coche.....Bortkiewicz
Nocturne, B major, op. 32.....Chopin
Three preludes, op. 28.....Chopin
No. 3, G major. No. 8, F sharp minor. No. 19, E flat major.
Two studies, F minor, A minor, op. 25.....Chopin
Ballade, A flat, op. 47.....Chopin

The following cable was received today by Frederic Shipman, the impresario, from Madame Nordica's representative in Europe:

Madame Nordica's third performance of "Tristan and Isolde" last night finished amidst a scene of greatest enthusiasm. House packed. Endless curtain calls. Success overwhelming. Management insists arranging additional performances November 7. Also London and Berlin asking for November dates.

The election of officers of the Chicago Musical Art Society took place last Friday, October 28, with the following result: Arthur Bissell, president; Herbert S. Miller, vice president; Mrs. F. W. Upham, treasurer; Jennie F. W. Johnson, secretary. Frederick Stock again will be the musical director. The business manager has not as yet been chosen.

Dorothea North, the well known soprano, will sing tomorrow afternoon, October 30, at one of the Baldwin recitals.

RENE DEVRIES.

"Liebele," Franz Neumann's opera, which was staged first at Frankfurt and "arrived" there, now has been accepted by the opera houses of Cologne, Aix-la-Chapelle, Kiel and Leipsic.

Kocian with Thomas Orchestra.

CHICAGO, Ill., October 29, 1910.

Jaroslav Kocian, the violin virtuoso, was the soloist with the Theodore Thomas Orchestra at Chicago on Friday afternoon, October 28, and Saturday evening, October 29. The young Bohemian scored a tremendous success and all the musical critics on the Chicago daily press were unanimous in their eulogies.

Glenn Dillard Gunn, the critic of the Chicago Daily Tribune, said:

Jaroslav Kocian, the most attractive of the many gifted Bohemian violinists, was accorded the honor of being the first soloist of the season. He selected for his appearance the Lalo Spanish symphony. Kocian's art is unique. It realizes all the emotional values of the composition, and the content of the Lalo symphony in this direction is rich if not deep, yet maintains an impersonal attitude, as if he would invite the hearer to listen with him to the music, not to admire his very remarkable tonal and technical achievements or to wonder at his capacity for emotional excitement. It is a very charming attitude in view of the artist's youth, and found such favor with the audience that he was compelled to respond to encore with a movement from a Bach sonata for violin alone.

Felix Borowski of the Record-Herald wrote:

In the second division of the concert, variety was given to the music making by the efforts of the violinist, Jaroslav Kocian, who elected to play Lalo's "Rhapsodie Espagnole." It is pleasant to put on record the success of this young artist, who, we believe, made a previous visit to this country, when his art and he himself were less matured than they are now. As the interpreter of Lalo's lengthy work Mr. Kocian disclosed a technical mastery of his instrument which left no uncomfortable premonitions in the souls of those who heard him.

Not a passage of the work was shirked, and there are many passages that have given embarrassment to artists older and more experienced than the performer of yesterday. To his brilliancy and execution Mr. Kocian added a tone of no little richness and power and he demonstrated the possession of interpretative insight, too. With all these desirable attributes of good performance it would seem that Mr. Kocian's art left little to be required.

Maurice Rosenfeld's review was as follows:

Jaroslav Kocian has grown into a virtuoso since Sevcik sent him forth on his artistic career, and has reflected credit upon his master. He was heard in the Spanish symphony for violin and orchestra, op. 21, by Edouard Lalo, and created a very favorable impression. He is equipped with that smooth and flowing technique of the Czech professor's school, with which he combines a certain elegance especially suited to the composition which he selected for his debut with our orchestra, and though this offered but few profound problems in the deeper and more classical exposition of the art of violin playing, the rendition of the work was accomplished with such ease and grace that only praise must be meted out to the young man. He is, in fact, only some twenty-five years of age, and his mastery of his instrument is complete. After a number of recalls he added a clean performance of the C major sonata by J. S. Bach.

Karleton Hackett of the Evening Post said:

Jaroslav Kocian had the honor of appearing as the first soloist of the season, choosing the Spanish symphony for violin and orchestra by Lalo as his number. He plays very beautifully, with a lovely, though not large, tone—which, however, he never forces—a sure technique and pure intonation. There is perfect control in all that he does; in fact, his self-possession closely verges on coldness, which in these days of hysteria in interpretation is a rare quality, vastly to be preferred to the temperamental whirlwinds, and yet it may be carried too far, this artistic restraint.

It was fine violin playing, clean in execution, sane in conception, yet we found ourselves thinking rather of the artist and his manner of doing things than of the music itself, which is not a good sign. With all the gifts at his command he should have taken us out of ourselves, but he did not do it; he left us admiring all his skill, yet cool to his music. Perhaps this was due to some extent to the music itself, which never was deeply inspired and seems to have aged somewhat.

As an encore he played a Bach sonata for violin alone very finely, again with unflinching technical skill and severe classic spirit. His encore was deserved, but it is too bad that the orchestral authorities have not had the courage to take the resolution during the summer vacation of ending this habit. Encores have no place in a symphony concert.

Averill Pupil's Success.

Leslie S. Bingley, baritone, a pupil of Perry Averill, is meeting with marked success in concert work. At a recent concert in Newburg, N. Y., he won the following complimentary press notices:

Mr. Bingley has a magnificent baritone voice, resonant in quality, firm but flexible, and controlled with all the fineness of the accomplished artist. Unlike many baritones, Mr. Bingley displays an abiding sense of the value of restraint and the artistry of his phrasing is beyond question.—Telegram.

Mr. Morris, the director of the concert, had declared Mr. Bingley "the finest baritone he had ever heard" and the audience, at first disposed to accept this declaration only on faith, accepted it from conviction before the first number had been concluded. His reputation was greatly enhanced last night. He was in splendid voice and his wide range and requisite coloring brought forth unusual enthusiasm.—Daily News.

A lady customer upon noticing a piano tuner come in from tuning a piano, turned to the sheet music clerk and asked, "Oh, do you tune pianos?" "Yes, ma'am," the clerk replied. "Well, do you go to the houses?" she queried. The clerk laughed and before he could speak, the lady astonished him by remarking, "Well, you don't need to get so fresh, I thought I might bring the keys in."—The Bandman.



CHICAGO, Ill., October 29, 1910.

This office would like to know the present address of Marguerite von Scheben, the well known soprano. Letters from managers received at this office under her name would be mailed to her or presented on receipt of proper credentials.

The Woman's Club of Central Kentucky held its opening meeting on Wednesday afternoon, October 19, in the club room. The program of the afternoon—a song recital—was given by Metta K. Legler, soprano, assisted by Florence Elliot Latimer, pianist, both new teachers at Sayre College, with Professor R. de Roode as accompanist. Judging from the newspaper clippings at hand the new head of the vocal department won much success. After the program a club tea was given in honor of Miss Legler and Miss Latimer and for the reunion of the members after the summer vacation. The people of Lexington must be gratified at the coming of these two young ladies to teach in their locality.

Myrtle R. Lee, the well known coloratura mezzo soprano, will make her Chicago debut in a recital in Music Hall next Friday evening, November 4. Among the assistant artists will be Theodora Sturkow-Ryder, the talented pianist.

Xaver Scharwenka, the well known composer and pianist of Berlin, will come to Chicago, Sunday afternoon, November 13, for a piano recital in Orchestra Hall, under the direction of F. Wight Neumann. Scharwenka's Polish dances have made him famous throughout the world. The complete program is as follows: Fantasie, op. 49, F minor, Chopin; ricordanza and Mephisto valse, Liszt; sonata, op. 57, F minor, Beethoven, and the last group will be made up entirely of compositions by Scharwenka as follows: Theme and variations, op. 48; novelties, op. 22; Spanish serenade, op. 63; two Polish dances, op. 15 and op. 3, and staccato etude, op. 27.

The first of the Campanini concerts to be given by the members of the Chicago Grand Opera Company, under the direction of Cleofonte Campanini, the general musical director, will take place Sunday afternoon, November 6, at 3.30 o'clock, in the Auditorium Theater. Besides a number of the principals, the entire grand opera orchestra and chorus will take part in these concerts. The soloists for the first concert will be Jeanne Korolewicz, who sings the title role in "Aida" on the opening night; Hector Dufrane, the baritone; Mario Guardabassi, Mabel Rieglman, Tina di Angelo, Armand Crabbe and Vittorio

Arimondi, Leopold Kramer will be concertmaster and Marcel Charlier will be musical director. The Campanini concerts were one of the most notable features of the Manhattan Opera House in New York when Cleofonte Campanini was musical director there. The program will be made up for the most part of excerpts from oratorios and operas.

Lectures by Felix Borowski and Harold G. Maryott, followed by recitals by the members of the faculty and pupils of the Chicago Musical College, will be continued every Saturday morning during this and the next term of the college's activity.

Sidney Grundy's comedietta, "Man Proposes," a dramatic sketch called "His Last Race" by F. McMechan and the farce "My Turn Next" by Thomas J. Williams, will be performed by the pupils of the Hart Conway School of Acting on the afternoon of Wednesday, November 2, in the Whitney Theater, under the direction of Hart Conway.

Pupils of Karl Reckzeh gave a recital in the rehearsal hall of the Chicago Musical College Building last Monday evening. Mr. Reckzeh played one number, six other offerings being contributed by his piano pupils.

Pupils of the Walter Spry Piano School will be heard in recital in Assembly Hall next Friday evening, November 4.

Sibyl Sammis-MacDermid was heard in a song recital last Tuesday afternoon, October 25, under the auspices of the Aeolian Company in Music Hall. The dainty little auditorium was filled with music lovers. "Le Tigre" from Masse's opera ("Paul et Virginia") was beautifully rendered by the popular soprano, as this song is especially suited to Mrs. MacDermid's dramatic voice. Her French at times, however, is not quite as pure as her voice, but her dialect has in itself a charm, and the text could be followed easily without reading the words. At the conclusion of this song Mrs. MacDermid was compelled to repeat it in its entirety and won again another ovation. One of the successes of the afternoon was the composition "My Love Is Like the Red, Red Rose," from the pen of Mrs. MacDermid's husband, and both the composition and the interpreter were received with much deserved applause. Chaminade's "The Silver Ring" was given an interesting and emotional reading, and Andrews' "Oh, for a Day of Spring" concluded an interesting program. James G. MacDermid presided at the Pianola-Piano.

Walter Spry, who made such a fine impression in one of Debussy's compositions at his recital told the representative of THE MUSICAL COURIER an interesting piece of news to the effect that as a student in 1892 he was one of the first exponents of Debussy's music in Berlin. "I was very

young then," said Mr. Spry, "and I went for a short vacation to Paris. During my stay there I passed a publishing house and asked the clerk to give me the latest novelty they had. It was Debussy's 'Arabesque.' I came back to Berlin and played that composition, which had, on this occasion, its initial performance in the German capital."

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the debutante of the day is fully equipped and that she is now ready to make a name for herself in the pianistic field.

Walter Spry gave his annual piano recital in Music Hall last Tuesday, evening, October 25, before an audience of good proportion. Mr. Spry opened his program with Mozart's fantasia in C minor, which was followed by Chopin's fantasia in F minor. The pianistic ability of this Chicago pianist has annually been registered by the press, but never before was Mr. Spry in better trim. His reading of the two numbers was most interesting and showed that Mr. Spry now has reached maturity in his art. His playing in broad, and all through the evening it was noticeable that he had made great strides toward a new field of thought. His conception of the works he performed was more virile than usual, and he has added a poetic side heretofore not detected in his performance. One of the main features of the evening was the reading of Debussy's "Reflets dans l'eau," in which number the pianist surpassed himself in every respect. The runs were clean and his playing had the limpidity of the water described in the piece. As a composer Mr. Spry fared equally well, as was demonstrated after the "Suite Caractéristique," which was received with so much applause as to call for an encore, which was granted. Beside playing solos Walter Spry, assisted by Bernhard Listemann, violinist, gave two duets, Schumann's fantasia pieces, op. 73, and Grieg's sonata, F major op. 8, the latter concluding an agreeable evening.

Andreas Dippel, director of the Chicago Grand Opera Company, has signed a contract with Errole Smith, a pupil of Herman Devries, of the Chicago Musical College, calling for the young man's appearance in an Eastern comic opera. Mr. Smith has left for New York to begin rehearsals.

The North Side Turner Hall will reopen with its Sunday afternoon concerts under the direction of Martin Ballman, Sunday afternoon, November 13.

Pupils of J. H. Gilmour, of the Chicago Musical College School of Acting, presented three dramatic offerings in the Ziegfeld this morning. The first offering was "The Cape Mail," by Clement Scott, which was followed by a prologue of "A Celebrated Case," by M. M. D'Emery and Cormon, and the final production given was "Wanted: an Anchor," by Helen Bagge, a Chicago woman whose writings have brought here before the public with more or less frequency. The personnel of the cast selected by Mr. Gilmour and Mr. Stedman follows: Mrs. Preston, an old blind lady, Lulu G. V. Randall; Mrs. Frank Preston, a young widow, Martha White; Mary Preston, Sylvia Wertheimer; Surgeon-Major Hugh Marsden, M.D., Walter Geer; Mr. Quicke, an old lawyer, M. L. Fine; Bartle, an old butler, Hugh O'Connell. "A Celebrated Case," Jean Renand, a soldier in the French army, Walter Geer; Lazare, a camp follower, Joseph Singer; Denis O'Rourke, an Irish sergeant in the King's service, Hugh O'Connell; the corporal, Mr. Jenks, the Seneschal of the village, M. L. Fine; Madeleine Renand, Denis' wife, Gerda Henius; Adrienne Renand, aged six, Gladys Abrahamson; Martha, Martha White; Julie, Miriam Kipper; Annette, Sylvia Wertheimer. "Wanted: An Anchor," Arthur Everett, an artist, Henry Kippen; Robert Parks, his chum, William Sletker; Representative John H. Potts, a rough diamond, G. H. Flanagan; Agnes McPherson, Everett's aunt, Nannie Houck; Mrs. Manford-Wells, a society star, Bessie Wilt; Eleanor Perry, Parks' cousin, Ethel Vezina; Bella Potts, a "nouvelle" heiress, Ruth Kuerth; Wilhelm, a model known as "Willy," Letha Dreyer; Patsy, whose mother "washes," Gladys Baguley; Mary, a lovesick maid, Emma Wilkins.

Ernestine Schumann-Heink has been persuaded by F. Wight Neumann to give another recital in Chicago on Sunday afternoon, January 8, in Orchestra Hall.

Alexander Heinemann, the famous German baritone, will make his debut here in a song recital at the first artist's recital of the Amateur Musical Club, Monday afternoon, November 7.

Theodore Bergé, the well known vocal instructor, has announced two pupils' recitals to take place next week. The first will be given at his home. Vocal and piano pupils will furnish the program. The second one will take place downtown.

The baseball world's series was over too soon for the management of the Theodore Thomas Orchestra, as the hall of "classical" music was rented but twice to the Tribune to flash reports of the games. Orchestra Hall has been used since last July to harbor the plumbers' convention with a German band furnishing the "classical"

music and refined vaudeville with "Maud," the mule, as the chief attraction, and lately harboring baseball fans as reported above. What's next? A football game between the Thomas Orchestra and the St. Paul Symphony Orchestra?

The first rehearsal this season of the Musical Art Society took place last Thursday afternoon, October 27. Over sixty members were present.

The first Sunday afternoon concert at the North Side Turner Hall, under Ballmann's baton, will be divided into three parts. The first will include selections by Wagner, Richard Strauss, Tchaikowsky and Verdi. The second part will include standard and popular music and the last selections will be from popular comic operas.

The Bush Temple Conservatory Orchestra, under the conductorship of Martin Ballmann, has resumed weekly rehearsals. This orchestra is unquestionably one of the best training schools in the country. Last season a number of excellent programs were given, and many of its members are this season holding prominent positions with permanent symphony orchestras. In addition to the orchestral experience furnished the students, a great advantage offered by the institution is to allow soloists the opportunity of practicing with the orchestra. A number of prominent pianists and vocalists have spoken for time this season.

Edgar A. Nelson, pianist, of the Bush Temple Conservatory, has just returned from an extensive concert tour through the South and West, and has resumed his teaching at the Conservatory.

Thomas N. MacBurney, the well known vocal instructor, has been most successful since his return to Chicago from Europe fourteen months ago. Eighteen of his pupils are soloists in the best choirs in Chicago; five music conservatories have as head of their vocal departments pupils from his studios and one of the most successful quartets of the Middle West has been organized for concert performances from the artist pupils of MacBurney's Studio. In short, the work of Mr. MacBurney is of such excellency as to call only for the highest praise.

Students of the Bush Temple Conservatory School of Acting will present "The Coming of Peace" in the Bush Temple Theater Friday, November 11, at 2:15 p. m.

Jaroslav Kocian, the Bohemian violinist, will give a recital in Orchestra Hall on the evening of Thursday, November 10. Mr. Kocian will have the assistance at this concert of Maurice Eisner, pianist.

Katherine Hayes, a very young pupil of Regina Watson, and still in her early "teens," gave the following taxing program before the Amateur Club, of Crawfordsville, Ind., with great success, meeting with an enthusiastic reception:

Prelude and fugue from Well-Tempered Clavichord, E flat minor Bach
Sonata, C sharp minor, op. 27 Beethoven
Adagio sostenuto. Allegretto. Presto agitato.
In der Nacht Schumann
Novlette, F sharp minor, op. 21 Schumann
Scherzino R. Watson
Kracovienne Paderewski
Les Rochers d'Outche-Coche Bortkiewicz
Nocturne, B major, op. 32 Chopin
Three preludes, op. 28 Chopin
No. 3, G major. No. 8, F sharp minor. No. 19, E flat major.
Two studies, F minor, A minor, op. 25 Chopin
Ballade, A flat op. 47 Chopin

The following cable was received today by Frederic Shipman, the impresario, from Madame Nordica's representative in Europe:

"Madame Nordica's third performance of 'Tristan and Isolde' last night finished amidst a scene of greatest enthusiasm. House packed. Endless curtain calls. Success overwhelming. Management insists arranging additional performances November 7. Also London and Berlin asking for November dates."

The election of officers of the Chicago Musical Art Society took place last Friday, October 28, with the following result: Arthur Bissell, president; Herbert S. Miller, vice president; Mrs. F. W. Upham, treasurer; Jennie F. W. Johnson, secretary. Frederick Stock again will be the musical director. The business manager has not as yet been chosen.

Dorothea North, the well known soprano, will sing tomorrow afternoon, October 30, at one of the Baldwin recitals.

RENE DEVRIES.

"Liebelei," Franz Neumann's opera, which was staged first at Frankfurt and "arrived" there, now has been accepted by the opera houses of Cologne, Aix-la-Chapelle, Kiel and Leipsic.

Kocian with Thomas Orchestra.

CHICAGO, Ill., October 29, 1910.

Jaroslav Kocian, the violin virtuoso, was the soloist with the Theodore Thomas Orchestra at Chicago on Friday afternoon, October 28, and Saturday evening, October 29. The young Bohemian scored a tremendous success and all the musical critics on the Chicago daily press were unanimous in their eulogies.

Glenn Dillard Gunn, the critic of the Chicago Daily Tribune, said:

Jaroslav Kocian, the most attractive of the many gifted Bohemian violinists, was accorded the honor of being the first soloist of the season. He selected for his appearance the Lalo Spanish symphony. Kocian's art is unique. It realizes all the emotional values of the composition, and the content of the Lalo symphony in this direction is rich if not deep, yet maintains an impersonal attitude, as if he would invite the hearer to listen with him to the music, not to admire his very remarkable tonal and technical achievements or to wonder at his capacity for emotional excitement. It is a very charming attitude in view of the artist's youth, and found such favor with the audience that he was compelled to respond to encore with a movement from a Bach sonata for violin alone.

Felix Borowski of the Record-Herald wrote:

In the second division of the concert, variety was given to the music making by the efforts of the violinist, Jaroslav Kocian, who elected to play Lalo's "Rhapsodie Espagnole." It is pleasant to put on record the success of this young artist, who, we believe, made a previous visit to this country, when his art and he himself were less matured than they are now. As the interpreter of Lalo's lengthy work Mr. Kocian disclosed a technical mastery of his instrument which left no uncomfortable premonitions in the souls of those who heard him.

Not a passage of the work was shirked, and there are many passages that have given embarrassment to artists older and more experienced than the performer of yesterday. To his brilliancy and execution Mr. Kocian added a tone of no little richness and power and he demonstrated the possession of interpretative insight, too. With all these desirable attributes of good performance it would seem that Mr. Kocian's art left little to be required.

Maurice Rosenfeld's review was as follows:

Jaroslav Kocian has grown into a virtuoso since Sevcik sent him forth on his artistic career, and has reflected credit upon his master. He was heard in the Spanish symphony for violin and orchestra, op. 21, by Edouard Lalo, and created a very favorable impression. He is equipped with that smooth and flowing technique of the Czech professor's school, with which he combines a certain elegance specially suited to the composition which he selected for his debut with our orchestra, and though this offered but few profound problems in the deeper and more classical exposition of the art of violin playing, the rendition of the work was accomplished with such ease and grace that only praise must be meted out to the young man. He is, in fact, only some twenty-five years of age, and his mastery of his instrument is complete. After a number of recalls he added a clean performance of the C major sonata by J. S. Bach.

Karleton Hackett of the Evening Post said:

Jaroslav Kocian had the honor of appearing as the first soloist of the season, choosing the Spanish symphony for violin and orchestra by Lalo as his number. He plays very beautifully, with a lovely, though not large, tone—which, however, he never forces—a sure technique and pure intonation. There is perfect control in all that he does; in fact, his self-possession closely verges on coldness, which in these days of hysteria in interpretation is a rare quality, vastly to be preferred to the temperamental whirlwinds, and yet it may be carried too far, this artistic restraint.

It was fine violin playing, clean in execution, sane in conception, yet we found ourselves thinking rather of the artist and his manner of doing things than of the music itself, which is not a good sign. With all the gifts at his command he should have taken us out of ourselves, but he did not do it; he left us admiring all his skill, yet cool to his music. Perhaps this was due to some extent to the music itself, which never was deeply inspired and seems to have aged somewhat.

As an encore he played a Bach sonata for violin alone very finely, again with unflinching technical skill and severe classic spirit. His encore was deserved, but it is too bad that the orchestral authorities have not had the courage to take the resolution during the summer vacation of ending this habit. Encores have no place in a symphony concert.

Averill Pupils' Success.

Leslie S. Bingley, baritone, a pupil of Perry Averill, is meeting with marked success in concert work. At a recent concert in Newburg, N. Y., he won the following complimentary press notices:

Mr. Bingley has a magnificent baritone voice, resonant in quality, firm but flexible, and controlled with all the finesse of the accomplished artist. Unlike many baritones, Mr. Bingley displays an abiding sense of the value of restraint and the artistry of his phrasing is beyond question.—Telegram.

Mr. Morris, the director of the concert, had declared Mr. Bingley "the finest baritone he had ever heard" and the audience, at first disposed to accept this declaration only on faith, accepted it from conviction before the first number had been concluded. His reputation was greatly enhanced last night. He was in splendid voice and his wide range and requisite coloring brought forth unusual enthusiasm.—Daily News.

A lady customer upon noticing a piano tuner come in from tuning a piano, turned to the sheet music clerk and asked, "Oh, do you tune pianos?" "Yes, ma'am," the clerk replied. "Well, do you go to the houses?" she queried. The clerk laughed and before he could speak, the lady astonished him by remarking, "Well, you don't need to get so fresh, I thought I might bring the keys in."—The Bandman.



HEMERWAY CHAMBERS,
Phone 1177-1 B. B.,
BOSTON, October 29, 1910.

The appearance of a new concertmaster in any orchestral organization is always heralded as an event of supreme importance, and quite rightly so, since next to the conductor the character and attainments of his right hand, man, so to speak, prove the prime factor in the rank of an orchestra. But, when a violinist of Anton Witek's rank and reputation joins forces with an organization like the Boston Symphony Orchestra, expectation is naturally at fever heat and the ordeal of a first appearance under these conditions, even to so splendidly a routined artist as Mr. Witek cannot be an altogether easy experience. So much greater, therefore, is the triumph when, as was the case at his first solo appearances in the concerts of Friday afternoon and Saturday evening, he literally carried the conservative Boston audience "off its feet." In the first place Mr. Witek's choice of a solo number in the Beethoven violin concerto at once demonstrated to the musical public the manner of artist he is. No one who had not the highest musical and ethical ideals together with a virtuoso equipment of the most superior order, ever could undertake the playing of that concerto, particularly on such an occasion, without thereby displaying an abnegation of self, a sinking of the personality in the role of the interpreter, which would at once stamp him as a very modest and most daring artist all in one. But Mr. Witek knew with the knowledge and unerring instinct of the truly great artist, what would best express his real inner self, and he offered it modestly, simply, nobly, with a sense of large impersonal dignity which drew all that vast audience to him as one human soul, and the interpreter became fused and was lost to sight in the magnificent sweep—the poetically woven fancies of his recreative interpretation. To analyze a performance of this sort is a most difficult task since every logical idea turns almost unconsciously to rhapsody; and when an artist is so thoroughly, completely rounded in every phase of his art, there is no one thing more than any other to grasp at for special mention. However, if one were describing Mr. Witek's particular qualifications, they would be found in a tone soft, full, round; with marvelous carrying power, and capable of the most infinite and exquisite gradations; a technic all embracing in every phase of its virtuosity, and a musical conception so filled with practical knowledge of the art and reverence for the composer that the veriest layman must at once become impressed

with the instinctive and unconscious greatness of Mr. Witek, the man, and the artist. The orchestral program opened with the "Andante con moto" from the unfinished symphony of Schubert, a delicate memoriam tribute from Conductor Max Fiedler to the recently deceased Julia



ANTON WITEK,
Concertmaster, Boston Symphony Orchestra.

Ward Howe, and was followed by a splendidly impressive rendering of the Brahms symphony No. 3. As a close another gifted member of the orchestra in the person of Gustav Strube was given a hearing, when his comedy overture, "Puck," again was placed on the program. Throughout the entire concert, in fact, the feeling of splendid comradeship was so genuinely displayed by all taking part that the Boston Symphony organization is not alone to be congratulated on its enviable fame and reputation, but on the fact that from the conductor and his eminent concertmaster down to the youngest member, the

esprit du corps is one worthy of emulation in every like organization the world over.

The recital program announced by George Copeland for the evening of November 10 in Chickering Hall promises a rare treat for lovers of the unique in pianistic art.

Among the soloists announced to appear at the series of concerts to be given by the Boston Symphony Orchestra in Sanders Theater, Cambridge, on the remaining Thursday evenings of November 17, December 15, January 19, February 9, March 2, March 30 and April 27, are: Anton Witek; Edmond Clement, first tenor of the Opera Comique, Paris; Madame Kirkby-Lunn, contralto; Corneille Overstreet, pianist, and Bessie Bell Collier, violinist.

Pauline Hammond Clark announces the opening of the teaching season at her residence studio in the Hotel Cluny. Mrs. Clark, who is well and favorably known as a contralto soloist of splendid attainments, has a large class of promising pupils.

Among the selections included in the program given by Caroline B. Nichols and her Fadette Orchestra at the second "society night" of the Mechanics Exposition, were Strube's march "Cruiser Harvard," which embodies the late Julia Ward Howe's inspiring "Battle Hymn of the Republic," and "The Feast of the Lanterns," an Oriental tone picture by a young Japanese student which was given its first hearing on this occasion.

The Handel and Haydn Society is to be congratulated on having secured the services of Alma Gluck, the young and brilliantly gifted soprano of the Metropolitan Opera Company, for a first appearance in this city at that society's concert in February.

A most interesting program is announced for Tuesday evening, November 1, when Carolyn Beebe, pianist, and Edward Dethier, violinist, will give the first of a series of three sonata recitals for violin and piano at Chickering Hall.

Charles Anthony, the brilliant young pianist, was the bright particular star at a recital given October 24 before The Listeners, the leading musical club of Providence, R. I., and one of the best organizations of its kind in the country. The press comments on Mr. Anthony's work were of the most flattering description and all unite in prognosticating a most successful career for this young artist who already has "arrived" and whose further appearances will therefore be watched with added interest by his hosts of friends all over the country.

The Boston 1915 Pageant, booked for the Arena on the evenings of November 10-11-12, which purposes to show graphically the various steps in city building and community life from the time of the Cave Man to the Perfect City of the Future, will make use of two of Charles Wakefield Cadman's compositions, "Far Off I Hear a Lover's Flute" and "The Moon Drops Low," to illustrate the Indian "episode" which is to be used in one of the scenes.

Emilia Ippolito, soprano, a graduate of the Royal Conservatory of Naples, made her first appearance in this city

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at an operatic concert given on Wednesday evening, October 26, in Jordan Hall.

A flying visit to New York gave the writer an opportunity for a glimpse into the magnificently fitted up studio of Madame Gardner-Bartlett, at 257 West Eighty-sixth street, which is already in a turmoil of musical activity as the result of the large incoming class.

Closely following his successful re-entree before the Boston public at the recent Boston Symphony concerts, Francis Macmillen gave a most interesting recital program in Chickering Hall on the afternoon of October 24, before a thoroughly responsive audience. Aside from his great artistry, Mr. Macmillen has much to recommend him in the manifest sincerity of his work, as also in the dignified simplicity of his bearing, and the audience always quick to respond to this sort of appeal rewarded him in a most gratifying manner on this occasion, as at his previous appearance. In the program, too, Mr. Macmillen displayed a catholicity of taste which proved that he is not bound to any one school or period. The offerings of the afternoon were all embracing and opened with the Ernst concerto in F sharp minor, which was followed in turn by the chaconne from Bach, each one of these compositions testing a violinist's caliber to the utmost in point of tone, virtuosity, musicianship and strong power of logical musical analysis. Mr. Macmillen answers these demands like a master. The small group of familiar pieces which followed, including the "Ave Maria" by Schubert-Wilhelm, "Minuet" from Mozart and the "Mazurka" by Zarzycki were made thoroughly interesting by the individuality of interpretation with which Mr. Macmillen imbued them, and the "Introduction and Rondo Capriccio" of Saint-Saëns, the less familiar though thoroughly charming "Meditations" by Glazounov, and the "Moise Fantasia" (for G string alone) of Paganini, which closed the program, were all given the thoroughly satisfying performance which only an artist of Macmillen's equipment and attainments may give to his public. At the close of this generous program the audience recalled the artist with so much enthusiasm that he was compelled at length to respond with the lovely "Souvenir Drdla" as encore. Gino Aubert presided at the piano.

GERTRUDE F. COWEN.

Lilla Ormond's Concert Plans.

After much discussion and changing of plans owing to the unprecedented demand for her services all over the country, Manager R. E. Johnston has at last been able to arrange a definite schedule for the tour of Lilla Ormond, the charming young mezzo soprano of Boston. Beginning with November 8, when she leaves home for a tour of New York State, her engagements will last until Christmas, with a short respite only for the holiday recess. As soon as the season opens again she will go to New York to give her own recital in Mendelssohn Hall January 11. After that there is to be a short tour through the Far West, and then a Southern tour opening at Tampa, Fla., February 1. Here the dates follow thick and fast, at

Miami, Palm Beach, Jacksonville, St. Augustine and so on up the coast until April 1, when several large festivals are booked, which will keep the young singer in that part of the country until May 1, when she sails for the Continent to repeat her American triumphs abroad.

PROVIDENCE MUSICAL EVENTS.

PROVIDENCE, R. I., October 28, 1910.

The American Band and Orchestra (formerly Reeves) has returned from its successful tour of the West, after having visited Cleveland, Chicago, Kansas City, Omaha, Denver and other cities. This organization now enjoys the patronage of that musical philanthropist, Warren R. Fales, to whom Providence is greatly indebted. Bowen R. Church, conductor and solo cornetist, and Claude W. Spary, trombonist, became quite popular with the Western people, while Joseph Le Maire can be placed upon the list of the few really good clarinetists. Anna Ellis-Dexter, the accompanying soprano soloist, chose to accept a church position in Cleveland rather than return to her business here and in Boston. Howard Pew, the New York manager, already is booking next season's engagements for the band.

Addie Iola Hicks, contralto, a favorite throughout the State, is enjoying an extremely large teaching business this year. On Monday she was the soloist at the meeting for the Federation of Mothers' Clubs of Rhode Island, held in the Matthewson Street M. E. Church. Her rich voice and artistic interpretation gave great pleasure to all present. The writer is her accompanist.

The "Listeners," Anne Gilbreth Cross, director, heard the first concert of their course on October 24 in the Churchill House. The entertainers included Charles Anthony, pianist, formerly of Providence; Alice Reese, contralto, of Boston, and Alice Pillsbury, accompanist. Since his earlier appearances here Mr. Anthony has made a considerable name for himself in his chosen profession. He has a brilliant, forceful execution, which showed itself in his opening numbers of the old masters, but it is as an exponent of modern music that Mr. Anthony is at his best, and his playing of the Debussy "Clair de Lune" was well nigh faultless. Miss Reese and Miss Pillsbury proved to be valuable assistants.

Loyal Phillips Shawe is in constant demand for concerts, recitals and oratorios. Among other engagements he is booked for a concert with Frank Raia, harpist, early in December, and will sing the baritone part in Dubois' "Seven Last Words of Christ" at the Congregational Church in Attleboro next Lent. At the Providence Teachers' Institute this week, held in Infantry Hall, Mr. Shawe was

warmly received and highly commented upon for his most excellent work. He studies with Stephen Townsend of Boston, and is the baritone soloist of the Pawtucket Congregational Church and a member of the Temple Male Quartet (Masonic).

Hans Schneider delivered an instructive informal talk at Brown University on Tuesday afternoon on the program of the Boston Symphony concert, which was held the same evening. Mr. Schneider did not give a so called analytical exposition of the program, but spoke on the program itself in general as a beautiful representation of the romantic and modern school of music. He spoke at length on Wagner's "Tristan and Isolde" as one of the greatest tonal monuments to the philosophy of Schopenhauer and demonstrated the tremendous development of the musical sense. He also commented upon the astonishing ability and complicated brain work the compositions of such modern masters as Strauss represents. The symphony's program consisted of overture to Byron's "Manfred" (Schumann), symphony in E flat major, "Rheinish" (Schumann), aria, "Enfin, il est dans ma puissance," from "Armide" (Gluck), tone poem, "Don Juan" (Strauss), prelude and lied from "Tristan and Isolde" (Wagner). Anton Witke, the new concertmaster of the Boston Symphony Orchestra, did justice to his position. Madame Fremstad was the soloist.

It was the privilege of the writer to have the pleasure of entertaining 200 of the musicians of Rhode Island on October 24 in her studio at a reception in honor of Mr. and Mrs. Lacey-Baker, who come here from Calvary Episcopal Church, New York City. Mr. Lacey-Baker has entered upon his duties here as organist and choirmaster of Grace Church, also director of the Chapel Choir, the Varsity Quartet, and the Glee Club of Brown University. He will also teach organ and voice, and has taken a studio in Butler Exchange.

Myron C. Ballou, the State president of the National Association of Organists, has been called to another large church, but declines to accept, as he prefers to participate in another season of the "Musical Vespers," ever so popular in his present position at the First Universalist Church.

Gertrude Johnson-Bullard is one of the Providence pupils of Anna Miller Wood of Boston, who is extremely busy filling concert and recital engagements this season.

Pavel L. Bytowski (formerly Phillip L. Botway) has resumed his teaching in Providence and Fall River and anticipates a profitable season.

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BROOKLYN, October 31, 1910.

Verdi's opera "Aida" is scheduled to open the Metropolitan Opera Company's season in Brooklyn Saturday evening, November 12. As was stated in THE MUSICAL COURIER last week, no performances will be given at the Metropolitan Opera House this season on the nights the company visits Brooklyn. This will insure a perfect ensemble, which includes, of course, the entire chorus, orchestra and the allotted number of "stars," and how they do love the "stars" in Brooklyn! The cast for the opening night had not been announced at the time these lines were penned.

The New York Philharmonic Society will repeat the program in Brooklyn Sunday afternoon, November 6, which is to be played at the opening pair of concerts in Carnegie Hall, Manhattan, Tuesday evening, November 1, and Friday afternoon, November 4. The works consist of Schubert's last symphony in C major; a Bach suite, and the Richard Strauss symphonic poem, "Also Sprach Zarathustra." There will be no soloist at this concert. Alma Gluck, of the Metropolitan Opera Company, has been engaged as soloist at the second concert Sunday afternoon, November 20. The concerts are given in the opera house of the Academy of Music, beginning at 3 o'clock.

Jeanne Jomelli, the Dutch prima donna, who is so well and favorably known in Brooklyn, is to make her first appearance in this borough this season at the first concert of the Boston Symphony Orchestra, Friday evening, November 11. Madame Jomelli is to sing a novelty in the form of a "Hymn to Pallas Athena," composed by Saint-Saëns for a festival given in the old Roman Theater in Orange, France. This concert by the Boston Orchestra will be the one hundred and eighteenth given in Brooklyn.

Carl Figue, in his lecture-recital Monday, October 31, under the auspices of the Brooklyn Institute, paid a tribute to the genius of Franz Liszt. Mr. Figue announced his topic as "The Story of an Unparalleled Musical Career." The best thing about these lecture-recitals by Mr. Figue is the beautiful illustrations played by the lecturer. On this occasion the numbers were the composer's ballad in D

flat; "Consolation," the twelfth "Hungarian" rhapsody, and three transcriptions—Schubert's song "Am Meer," "The Nightingale," by Alabiéff, and "Regata Veneziana," by Rossini.

A very important series of chamber music concerts will be given by the Tollefsen Trio, under the auspices of Adelphi College, Lafayette avenue and St. James place, on the afternoons of November 10, November 17, December 1 and December 8. The concerts are to take place in the college auditorium, and the programs have been arranged to illustrate "Nationalism in Music" as follows:

Thursday, November 10, at 4 p. m.—France in Music. Solos and ensemble from the works of Saint-Saëns, Lalo, Boellman, Godard or Widor.

Thursday, November 17, at 4 p. m.—Germany in Music. Solos and ensemble from the works of Beethoven, Schumann, Mozart or Raff.

Thursday, December 1, at 4 p. m.—Russia and Scandinavia in Music. Solos and ensemble from the works of Rubinstein, Tschai-kowsky, Grieg or Sinding.

Thursday, December 8th, at 4 p. m.—America in Music. Solos and ensemble from the works of MacDowell, Foote, Tuckway or Chadwick.

The Tollefsen Trio is made up of young and gifted players—Augusta Schnabel-Tollefsen, pianist; Carl Henry Tollefsen, violinist, and Elias Bronstein, cellist. The Trio is booked for an appearance with the Euterpean Club, of Allentown, Pa., Tuesday evening, November 15. Other dates are being closed and in addition to the engagements of the ensemble, the members of the Trio have solo engagements to fill before and after the Christmas holidays.

E. L. T.

Janet Spencer's Recital Program.

Janet Spencer, one of America's foremost contraltos, is to give the following program at her recital in Mendelssohn Hall, Thursday afternoon, November 3:

Et Exultavit (Magnificat).....Bach
Ariette (Armide).....Gluck
Ariette (Pelerins de Meccque).....Gluck
Furibondo spira il vento.....Handel
Unbewegte laue Luft.....Brahms
Wehe, so willst du mich wieder.....Brahms
Des Liebsten Schwur.....Brahms
Stille traumende Frühlingsnacht.....Brahms
Morgengesang.....Hadley
La Princesse.....Borodine
Dissonance.....Borodine
Chanson d'enfant.....Borodine
Berceuse de Yeromoushka.....Moussorgsky
Chant de Josua Navine.....Moussorgsky
Beyond (MS.).....Engel
The Conspirators.....Engel
Wind and Lyre (first time).....Ware
To Me at My Fifth Floor Window.....Mallinson
Elysion.....Heyman
Sing, Break into Song.....Mallinson

In German prisons chess clubs are by no means uncommon. They are encouraged by the authorities as providing healthy mental relaxation for well conducted prisoners. Recently the inmates of Brixton Prison have been regaled with oratorios, while at Aylesbury there are lectures and services of song.—Tit-Bits.

NATIONAL FEDERATION OF MUSICAL CLUBS.

315 NORTH MONTGOMERY STREET,
MEMPHIS, TENN., October 28, 1910.

The Mendelssohn Club of Tidioute, Pa., organized November, 1909, has issued an attractive outline of its year's plans. The officers are: Mrs. John Siggins, president; Mrs. L. C. Porterfield, vice president; Mrs. G. H. Allen, secretary, and Mrs. J. B. Shirey, treasurer. The Misses Shugert, Fuellhart and Thompson compose the music committee. The first meeting of the season was held October 5, with Miss Shugert, when a program of compositions by Schumann and Liszt were given. Mrs. Jennings entertained the club at its second meeting, October 19, when papers were read by Miss Grandin on "Music in Egypt"; Mrs. Hawkey, "Music Among the Hebrews," and Miss Wesley, "Music as an Educator."

After adjournment of several months the Fannie Pate Hicks Club of Greenwood, Miss., met the first Saturday in October to resume work for the season. The principal business of the meeting was the selecting of a director for the choral department of the club. At the suggestion of the president, Mrs. Montgomery, Forrest Dabney Carr of Chicago was engaged to go to Greenwood for a recital and to remain and become the musical director for the club. Under Mr. Carr's direction it is the purpose of the club to sing Gounod's "Gallia" at an early date, probably in six weeks; then later putting on several oratorios—one at Christmas and another at the May Festival.

The first concert of the season by the Amateur Musical Club of Chicago, for active members only, took place Monday, October 17. The program was given by Priscilla Carver, pianist, and Luella Chilson Ohrmann, vocalist. Following the program an informal reception was tendered Mrs. Phillip B. Bradley, former secretary of the club. Mrs. Bradley is to make her home in another city.

Louise Faxon will have charge of the Mozart Chapter of the Junior Beethoven Club this winter and will urge her little band to win in the contest for advancement. The Mozart Club will be composed of junior members in the Meriwether street neighborhood and will meet on Saturdays.

The Ladies' Friday Musicales of Jacksonville, Fla., has sent out a new calendar for the season. The club holds a meeting once each week. At the meeting, November 4, Mrs. P. P. Arnold will give a paper on "The Influence of Music on Community Life." Miss Upson will present the subject "The Origin and Development of Church Music" at the November 11 meeting.

The subjects studied by the Cecelian Club, Freehold, N. J., for the season will be from the "Plan of Study" recommended by the National Federation of Musical Clubs. The first class will take up the first year on German music; the second class will use the books on general view of music. Dates for future club meetings are November 15, 29, December 13, January 3, 17, 31, February 28, March 14, 28, April 11, 25.

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COBURG DUCAL OPERA SCHOOL.

Baron Von Horst, President; Frederick E. Bristol, Director.

The immediate practical result of last summer's session of the Ducal Opera School in Coburg, Germany, is that Ferne Rogers, soprano; Otto Rudolf, baritone, and Fritz Stauffert, heroic tenor, have been engaged in Coburg, Halle and Weimar; F. A. Delano, baritone, remains in Coburg, with special privileges granted him by the operatic direction as to studying opera and ensemble work; Fräulein Nagel was offered principal dramatic roles at Graz, but will accept a similar position at Hanover. Finally, Hugo Heerman, heroic tenor, is engaged at the Coburg Ducal Theater, and Frau Fichtner, mezzo soprano, continues at this institution. Grace Gordon Roesler, of Portobello, Scotland, a graduate of the Royal Academy, London, is due here this week, to remain all winter studying with Mr. Bristol, joining the opera class in Coburg next summer. Ferne Rogers, whose ingratiating personality is to be found in the accompanying picture of the class (taken before the Von Horst mansion in Coburg), made a sensation at the public performance, September 7, at the close of last summer's session, when she sang Elsa, Elizabeth and Venus. Intendant Von Schirach of the Weimar Court Opera went over to hear the performance, and said he would introduce her to the Cologne authorities, etc., and was immensely interested.

Regarding the closing performance local papers said (translated):

Mr. Bristol's superior instruction, as displayed in the singing of Ferne Rogers, deserves every acknowledgment. This gifted young singer has an unusually high and capable voice; her best singing was in the part of Elsa, in which her youthful and tender voice, expressive in all registers, bell-like quality and personality, won all hearers. . . . Herr Heerman left a most pleasant impression; he has evidently profited greatly by study under Mr. Bristol. He sang the Rome scene with sonorous voice, declaiming with effect. Mr. Delano's voice had elegance, well-sounding quality.—Coburg Tageblatt.

Our theater might have been twice as large and yet have been filled, so large was last night's audience. Miss Rogers showed her endurance and many-sidedness in three roles. She has a bright, fresh soprano voice, well developed in all registers; her acting is winning and her appearance prepossessing. She had really splendid moments. Herr Heerman sang the Rome scene with understanding; his voice has special charm in the high register. Mr. Delano has a sympathetic voice; his singing of the "Evening Star" was a most worthy effort. Mr. Bristol should be pleased with the artistic results, and be assured of the continued interest and appreciation of Coburg.—Coburg Zeitung.

The Court Theater was filled to the last seat last night. Miss Rogers was the star of the evening. Without doubt she has a tender, splendid, bell-like voice, and a figure altogether appropriate to the part of Elsa. She has evident perseverance and natural talent. Her warm heart tones touch the listener, and it is said she is to become a member of our regular company. Mr. Delano has

excellent natural voice, needing only more study to qualify him. Herr Heerman has a strong voice of good range, and the public warmly applauded him and Miss Rogers.—Coburg General Anzeiger.

MUSIC IN TEXAS.

Houston, Tex., October 28, 1910.

With the return of cool weather all interests have revived in Houston. People are flocking home early this season, and musical work is being entered into in all its branches with a vim. The season promises to be a good one, both as to the number of celebrated artists engaged and local attractions. Houston stands among the foremost cities in the South as to steady growth of her musical atmosphere and general demand for the best.

The first concert, November 9, is looked forward to with marked enthusiasm and will be given by the Treble Clef Club, composed of seventy-five trained women's voices under the able leadership of Mrs. Robert Cox, with Madame Schumann-Heink as soloist.

Mamie Rouse, one of Houston's most esteemed piano teachers, returned this month from a pleasant vacation, and has her usual large enrollment of pupils.

The Houston Quartet Society enters into its eleventh season with over fifty male voices, with Hn. Hoffmaster as director. The aim is to eclipse all past efforts and the organization will present artists of national reputation. The first concert will be given the latter part of November, and Evan Williams will be the assisting artist. From the long list of associate members already listed the club bids fair to reap good reward for its untiring energy.

George Arnold has just located in Houston as teacher of violin. He is a stranger in this part of the world, but comes recommended highly from his masters in Europe.

In services at Christ's Episcopal Church, Mrs. E. V. Fleig (née Camille Bradburn), contralto, sang her farewell solo before a large and admiring congregation. Mrs. Fleig leaves for her Northern home this week.

Sam Swinford, one of Houston's most gifted pianists, has opened his studios at his home on Jefferson avenue for the winter, and will be heard in several concerts.

Alice McFarland, who had such success last year in bringing John Barnes Wells, tenor, and Alexander Rus-

sell, pianist, to Houston, will, this year, present Liza Lehmann early in December, and the attraction is already stirring unusual interest here.

Katherine Lively gave a successful piano recital before a large audience at the Woman's Club House, Beaumont, Tex., last Friday night.

The date of the Choral Club's concert is December 2, and Emilio de Gogorza will be the star of this splendid club's opening. Mrs. Turner Williamson is directress.

Mrs. Robert Cox, in whom our people take such pride, as a woman who stands for all that is best in building up Houston's musical life both as leader of the Treble Clef Club and voice teacher, is exceedingly busy this season and has appointed as assistant her pupil, Mrs. Asbury, who possesses a fine voice and well trained.

Marie Briscoe is another musical acquisition to Houston's musical circles, being an artist pupil of a violin teacher of Leipsic, and already is attracting marked attention by her playing.

Francis Rogers Recital Program.

Francis Rogers, the American baritone, will present the following program at his recital in Mendelssohn Hall, Thursday afternoon, November 10:

Come and Trip It.....	Handel
Ombra Mai Fu (from "Xerxes").....	Handel
Lungi Dal Caro Bene.....	Sarti
Mary of Allendale.....	Hook
Air from Oedipe à Colone.....	Sacchini
An Eine Aeolsharfe.....	Brahms
Wie Komm' Ich Denn.....	Brahms
O Wende Nicht (Serenade).....	Reidel
Waldeggesprach.....	Jensen
The Favorite Nook.....	Mendelssohn
Love's Festival.....	Weingartner
Now That Thou Leav'st Me Alone.....	Tschalkowsky
Contemplation (Hugo).....	Widor
Cattle Song.....	Old French
Le Miroir.....	Ferrari
Vive Henri IV!.....	Old French
Shepherd, See Thy Horse's Foaming Mane.....	Hungarian
In the Time of Roses.....	Reichardt
Invictus (Henley).....	Bruno Huho
The Foggy Dew.....	Irish Harpers' Songs
The Red-Haired Girl.....	Irish Harpers' Songs
Young Tom of Devon.....	Russell

Isidore Luckstone will assist Mr. Rogers at the piano.

According to the writer of an article in the Penny Pictorial, the life of a handsman on board a liner is anything but a happy one. As he discharges also the duties of a steward, his chief occupation is either preparing for, or clearing up, after meals; his food is poor, and so is his pay. The first thing the writer did on getting back home was to get weighed. He had lost a stone and a half, and this after a comfortable meal! This is one side of the shield; can anyone show the other?—London Musical News.



Front row: Helen Murphy, Otto Rudolf, Bessie Braxmar, Elizabeth Trabue, Alwine Schmitt, F. E. Bristol, Baroness Von Horst, Baron Von Horst, Dore Lyon (assistant teacher), Ferne Rogers, Dorothy Dilworth, Jacques Van Lier, cellist; Edna Stolsenbach, Alfred Von Horst, Margaret Sands.
Second row (three persons): Victor Hugo Heerman, Ethel Marquis, Geraldine Damon (assistant teacher).
Third row: Grace Parker Lyon, F. A. Delano, Gertrude Miles, Erik Bergmann, Mrs. J. Morton Taylor, Carrie Fielding, Mrs. Sands, Frau Bender, Herr Kaiser, Fraulein Kosinsky.
Insert at left, Ducal Kapellmeister Alfred Lorenz; insert at right, Kapellmeister Carl Fichtner.

THE STRAUSS AND REGER RACE.

ROBERT GRIGGS GALE, IN THE BELLMAN.

For eight or ten years Germany has been trying to make up its mind whether to crown Max Reger or Richard Strauss as the greatest of living composers. From the amount of conversational discussion as to the merits of these men and the continued flow of their musical writing, there was a period of several years when the public and partisans had the distinct idea that the respective composers were wittingly and most vigorously running a race for this first place. Both have an enormous technic and have produced constantly and rapidly, but in the last few years it is beginning to be discerned that if there is any consciousness of a competitive running, it is limited to a determination of the one to engage public attention while the other continues his course of steady production.

An operatic success is the most efficient means of spreading musical fame. It can carry sensationalism far beyond the degree with which instrumental and choral music may be charged. "Salome" and "Elektra" had in them sensationalism which needed little assistance from behind to keep the discussion active. Now comes a lighter, comic opera, the "Rosenkavalier," without neurotics, or moral and religious questions; but in place of these, not to be disappointed in that a Strauss opera should come forth without some sort of excitement, there is trouble on between Strauss and the management of the Dresden Opera, drawn at length into the papers with plenty of tart matter in the open correspondence. There is no reason that the difficulty of negotiating a contract should have been brought in all of its details and personalities before the public. The circumstance is exceptional and the view of the matter is easily arrived at that the thing was done by adroit management to furnish the new work with advance advertising, and undoubtedly this will considerably increase the value of "Rosenkavalier" stock.

Meanwhile Reger is scarcely more than a name in this country. Occasionally a song or two appears upon recital programs, and not infrequently an organ piece is heard from some of the progressive players upon that instrument; but his choral works are as yet seldom performed and his chamber and orchestral compositions rarely done. The answer to the question why this is so may be given in the general terms that, with equal force behind them, specialties will travel faster than works of general and broader front. It is evident that the public is more interested and readily engaged in listening to developments in a limited or branch line of composition, than in advance work along the main current and older established channels.

The Musikalisches Wochenblatt has recently thrown its columns open to a discussion of Reger and Strauss and, however invidious comparisons may be, the outcome is certain to produce some valuable thought and discrimination in music. Bruno Weigl has written a letter of partisan tone sufficient to draw fire from some Strauss follower. In part and freely translated, Mr. Weigl says that the two composers cannot be compared, except as to the influence their work may have upon the future of music and if the artistic directions of both are susceptible of further development, or if either has brought a tendency or school of composition to completion.

Strauss began his composition with his personality in strict control, working within the paths and forms established by the classical masters. Later, with rapid strides he passed over the fields of Liszt and Wagner and, giving free rein to his personality, produced a series of immense tone-paintings which for ten years held the music-world interested.

With "Zarathustra" the last of self-restraint disappeared and sensational tone-painting has the upper hand. Not only is this in the details of "Zarathustra" but later in the "Heldenleben." In the "Sinfonia Domestica," "Salome" and "Elektra" there are thousands of varying specimens of this sensational spirit. With constant departure from his earlier ground and what might be expected to develop from it, he becomes lost, so far as logical growth and development are concerned, in a sea of eccentricities.

With all of his remarkable mastery of composition, technic and tone-color, he has reached the end of possibilities not to be succeeded in his particular line. Upon Strauss, in his latest achievements, nothing can grow. The future will soon regard them as the most refined product of sensational decorative art that modern time has produced. Outside of the main current of music life and growth they will soon pass from notice as the end of an extreme tendency.

If Richard Strauss is a great personality, Max Reger is a great type and his relationship to music is quite a different one. The possessor of immense technical skill and richest of writers in logical use of modern harmony, Reger

is perhaps less closely connected with the work of his immediate predecessors than with Bach, of two hundred years ago. True, there is the trace of Brahms and some of Schumann to be seen in much of his work, particularly the former, but this is mainly in that both Brahms and Reger are common debtors to Bach. Only in some degree of style of scoring for piano is Reger directly indebted to Brahms. Reger, more than Brahms, would reach back and, taking the forms of older times, give them a modern dress, a fresh spirit, and carry forward that in music which has already proven its enduring worth.

The first half of Reger's work shows him to be casting about, searching for his own personal expression, and here are to be found the most frequent points suggestive of his admiration for Brahms; his later work has taken him more in the direction of universal art-music after the character of the unperishable music of Bach. Strauss has carried forward to completion certain realistic tendencies which are clearly discernible in Liszt and Wagner; Reger is much less closely connected with his musical predecessors, his relationship being more like that of Mozart and Beethoven to their forerunners, from whom they took musical means and forms already developed, used these with such modifications as suited the call of their nature, in giving more complete expression, without following any marked tendencies already established, or showing distinct influences of other composers.

Free from personal, and also heterogeneous influences, Reger has attained a free place in music and in his active endeavor is working in the direct line towards mastership; at the same time he is doing what other master-composers have done, opening new paths. Strauss closed a tendency in music by reaching the culminating point; Reger, in the opening of a new one, is proceeding with his tireless energy to mark it at many points, composing in almost every musical form, leaving clear signs for those who will follow.

Of these two men who are counted the most gifted of living writers, Strauss is the perfecter of music, the value of which is certainly not of the greatest; while Reger is a pathfinder and producer of music of such character as will bear comparison with all that makes the greatest in any art revered.

The Slump of the Soloist.

The "musical business," as the managerial dialect calls it, has been overdone in America for several seasons. Managers, singers and virtuosi have been willing to take their chances and usually have won some reward for their venture. More and more singers, violinists and pianists of all ranks and of none were pressed upon the symphony orchestras and the choral societies. The opera houses even began to count their percentages from the concert engagements of their singers as a distinct part of their revenues. Concerts and congestions of concerts multiplied, in large cities and in small. The wandering singers and virtuosi made longer and longer jumps—and nights and days in sleeping cars do not benefit voices, hands or temperaments—and crowded fuller and fuller their date books. If revenue increased, expenses increased in higher proportion and the managers gossiped vaguely of the need of organizing the "musical business" in this country even as the "theatrical business" had been organized.

The reaction, the break, even, was bound to come. It came last season; it came violently, as the brokers say, and the consequences for the present are proportionately extreme. With a few shining and perennial exceptions, the singers, the pianists and the violinists could find no audiences unless orchestras and choral societies provided assured publics for them. Smaller cities coldly disdained the "positively first, last and only opportunity to hear"—and also to look upon—Herr Hammerclavier and Madame C-in-alt, and larger, where both Herr and Madame once had numerous audiences, had seemingly forgotten them. The opera houses drew in their horns and few checks hung upon the points of them. The managers studied their ledgers, but kept their contents resolutely to themselves. In a word, every one, be he concert-giver or concert-manager, was scared. The pianists and the violinists fled back to Europe and forgot their jealousies long enough to warn each other not to go to America, the ignorant, neglectful, purse-proud but stingy America. They are a timid folk in adversity, these singers and virtuosi, even as in prosperity they are haughty. The rivers of Pharpar, which is German, and of Abana, which is England, though they do not wash out much gold, seemed preferable next winter to all the richer rivers of the ungrateful Israel over-sea. Violinists, pianists and concert singers suddenly became a

home-keeping folk. The wary managers had less need than they expected to curtail their lists. The timid birds had already taken alarm. Only the comforting pipings of established orchestras could lure them. They meditated not upon the imaginary publics of radiant futures, but upon the tangible publics of actual pasts. The wicked opera houses, as some said, had not labored in vain.—H. T. Parker, in Boston Transcript.

LATER CHICAGO NEWS.

CHICAGO, October 30, 1910.

The Studebaker Theater was filled to its capacity this afternoon by music lovers and friends of two of Chicago's most popular artists, Rosa Olitzka, the operatic contralto, and Edith Bowyer Whiffen, pianist, who played the accompaniments for the singer. The recital was under the management of F. Wight Neumann.

Madame Olitzka showed beyond doubt that she is as worthy a recitalist as operatic singer. Her program was well arranged and beautifully rendered. The opening number, Max Bruch's aria of "Penelope" from "Odysseus," one of the most difficult arias in the contralto repertory, was given an excellent reading. The second group consisted of songs by Marcello, Schubert and Schumann, and after the "Frühlingsnacht" the audience broke forth into applause and the artist was the recipient of numerous floral tributes. The third part of the program was such a success that each number was repeated. The closing numbers were by Sammer, Mrs. H. H. A. Beach, Edith Simonds and Bizet. "Fairy Bells," a new song, could have been omitted as it added nothing to the enjoyment of the afternoon. After Bizet's "Pastorale," the last number, the artist reappeared several times on the stage to acknowledge well deserved enthusiasm.

The accompaniments supplied by Edith Bowyer Whiffen are worthy of the highest praise and few pianists-accompanists before the public today could have given better support to the singer.

RENE DEVRIES.

Adolphe Borchard's Program.

The following program will be given by Adolphe Borchard at his recital on November 11, in Mendelssohn Hall:

Sonata, op. 27, No. 2 (Moonlight).....	Beethoven
Suite, op. 90.....	Saint-Saëns
(First performance)	
Thème et Variations.....	Chevillard
Sonata, C major.....	Mozart
Three Valses.....	Chopin
A flat. A minor. E flat.....	
Nocturne, G minor.....	Chopin
Polonaise, op. 53.....	Chopin
Two Soirées Musicales.....	Rossini-Liszt
La Regata Veneziana. La Danza (Tarantella),	

Your Violin.

Your violin! Ah, me!
'Twas fashioned o'er the sea
In storied Italy—
What matters where?
It is its voice that sways
And thrills me as it plays
The tunes of other days—
The days that were.

Then let your magic bow
Glide lightly to and fro—
I close my eyes and so
In vast content,
I kiss my hand to you,
And to the tune we knew
Of old, as well as to
Your instrument.

Poured out of some dim dream
Of lulling sounds that seem
Like ripples of a stream
Twanged lightly by
The slender, tender hands
Of weeping willow wands
That droop where gleaming sands
And pebbles lie.

A melody that swoons
In all the truant tunes
Long, lazy afternoons
Lure from the breeze,
When woodland boughs are stirred,
And moaning doves are heard,
And laughter afterward
Beneath the trees.

Through all the chorsing
I hear on leaves of Spring
The drip and pattering
Of April skies,
With echoes faint and sweet,
As baby angel feet
Might make along a street
Of Paradise.

—James Whitcomb Riley.

MONTREAL OPERA SEASON OPENED WITH "TOSCA."

(By Telegraph.)

MONTREAL, Canada, October 31, 1910.

To The Musical Courier:

The Montreal Opera season opened tonight at His Majesty's Theater with a performance of "La Tosca." The audience represented the highest social and musical elements of the city. The theater was crowded. Madame Ferribini, the soprano, in the title role, and Signor Columbini, the tenor, as Mario, scored great successes. The ensemble was most creditable. The musical conductor, Jacchia, the principal artists, and Mr. Jeannotte, the manager, received ovations. The house is sold out for the performance of "Lakme" tomorrow night. F.

Sousa at the Metropolitan.

Sousa and his band will appear next Sunday evening, November 6, at the Metropolitan Opera House in an interesting and varied program. As is customary at Sousa concerts, the "March King" and his magnificent organization of instrumentalists will discourse music that will appeal to all tastes.

Sousa and his band will sail from New York December 24 on the steamer Baltic, going direct to England to begin their tour of the world, which will continue until the fall of 1911. The band will be absent from this country about ten months. Prior to their departure in December the "March King" and his musical forces will make tours through the New England States and Pennsylvania, besides appearing for a season of six nights in Madison Square Garden.

Mr. and Mrs. Eldredge Sail.

Mr. and Mrs. Orris Stanley Eldredge sailed for Europe last Saturday on the steamer Minnewaska, of the Atlantic Transport Line. Before her marriage last January Mrs. Eldredge won considerable prominence as a pianist under her maiden name, Constance Beardsley. The young couple are taking this tour abroad for pleasure and artistic instruction. They will visit the principal art and musical centers in several countries, and on their return to this country after the New Year will continue to make their home in Brooklyn. Mrs. Eldredge is the daughter of Miltonella Beardsley, the concert pianist, whose studio is in Carnegie Hall.

Musical Activity in the South.

The South is celebrating a renaissance, not only of commerce, but also of art. In Charleston, W. Va., for instance, William S. Mason, who visited THE MUSICAL COURIER offices in New York last week, has established a series of string quartet recitals which have reached such popularity that he plans a Sunday series for this winter in his home city, and at popular prices he has disposed of most of his subscription tickets with certain prospects of selling them all soon. Whether in a small town or a large, there is no more pleasurable or instructive manner of spending the Sabbath than by listening to good music, and the clergy everywhere should be broad minded enough to concede that fact and to turn it to beneficial account.

Jonson, Lecturer and Banker.

There is an old saying to the effect that "any one who is successful in music has no business head." The exception which proves the rule is in this instance supplied by G. C. Ashton-Jonson, the London musical lecturer. In spite of this distinguished work, Mr. Jonson has proven an eminently successful banker, and although he likes banking as a business, he loves to talk on various musical topics. M. H. Hanson, of New York, Mr. Jonson's manager, is booking a number of engagements for the lecturer, who will talk on several of the Wagner operas, the "Classic Symphony," "Piano-forte Music," "Chamber Music and Orchestra Suites" and "Modern Symphonies."

Dore Lyon's Activities.

Dore Lyon announces four mornings of opera and comedy in the Berkeley Theater, when she will produce operas and comedies (in English) unknown to the public, taking advantage of the opportunities offered by her summer at the Coburg (Germany) Ducal Opera School. Each short opera will be followed by a comedy, and the subscription list is limited to 200; the dates are Fridays, November 11, December 16, January 20 and February 17. Mrs. Lyon's School of Music includes several resident pupils. For such there are special advantages, home influences, chaperonage, afternoon teas, Sunday musicales, etc.

In celebration of the twenty-fifth year of the Berlin Philharmonic Orchestra concerts at Scheveningen on Saturday, September 25, Mengelberg brought his Amsterdam Orchestra to Scheveningen and the orchestras played alternate numbers. Mengelberg, who had been ill for some time, was in his usual form.

Busoni to Play Harpsichord.

It will be welcome news to the American music lovers to learn that Ferruccio Busoni has written to his American manager, M. H. Hanson, of New York, agreeing to give concerts in this country during the month of April, 1911. Busoni consented to extend his time here because of the big demand for his services on certain dates when his time was not free. The great pianist has just declined to take part in the Liszt celebration because the committee refused to carry out his wishes. Busoni is in the best of health and spirits and is looking forward with pleasure to his coming American tour, which begins early in January.

"I am getting a great deal of enjoyment out of my harpsichord," writes Busoni to Mr. Hanson, "and feel that I shall be able to utilize it to advantage in many of the States where I shall appear before the American audiences. The chief interest to me is in getting the fullest musical tones possible from this instrument. I have already arranged to present a number of compositions, which, I think, will be what you Americans would term 'different.'"

To All Inquiring Friends.**Fanning-Turpin Song Recital.**

The subjoined unusual program was given by Cecil Fanning, accompanied by H. B. Turpin, at the Ohio State University on October 28, the occasion being the fifth return engagement of these artists to this institution. An immense audience, which entirely filled the large auditorium, enjoyed Mr. Fanning's interpretation, and many encores were demanded:

Air from Mohammed II.....	Rossini
Alberich's Curse, Das Rheingold.....	Wagner
Der Nussbaum.....	Schumann
Die Rose, die Lilie, die Taube.....	Schumann
Bitterolf.....	Wolf
Springtide.....	Grig
Der Erlkönig.....	Schubert
Der Erlkönig.....	Loewe
Mammy's Song.....	Ware
Wae's Me for Prince Charlie.....	Old Scotch
Scottish Wedding.....	Old Scotch
The Keys of Heaven.....	Old English
The Last Leaf.....	Homer
The Smuggler's Song.....	Kernochan

Pearl Benedict's "Messiah" Bookings.

Pearl Benedict, the contralto, opened her season auspiciously at the Maine Music Festivals. From Portland she went to Montreal, where she gave a recital. Early in December Miss Benedict will sing at a concert in Montreal with the Montreal Symphony Orchestra. The popularity of this singer keeps growing. An indication of this is shown by the number of "Messiah" performances for which Miss Benedict has been booked for the month of December: December 14, Providence, R. I., Arion Society, Dr. Jules Jordan, conductor; December 15, Albany, N. Y., Albany Musical Association, Dr. Arthur Mees, conductor; December 19, Boston Mass., Handel and Haydn Society, Emil Mollenhauer, conductor; December 20, Jersey City, N. J., with Arthur Woodruff; December 22, Brooklyn, N. Y., Brooklyn Oratorio Society, Walter Henry Hall, conductor.

Hanson Vocal Quartet.

Elizabeth Sherman Clark, of the Hanson Vocal Quartet, achieved a personal triumph during her first appearance with that organization at Kansas City on October 25, and in addition to her work as a member of the Quartet sang the contralto aria from "Don Carlos." She was not only a recipient of a public demonstration of appreciation, but was showered with flowers.

Gracia Ricardo, the American dramatic soprano, was equally prominent in her public success. Her voice was said by the critics to be "of unusual character, and she sang with the authority and experience of an acknowledged artist."

The third member of the Quartet who won immediate recognition was the English baritone, W. Dalton-Baker, and George Hamlin, who had already appeared in the Coast States, met with the warm favor which was only to be expected.

Singers for Boston Opera Arrive.

Lydia Lipkowska, Carmen Melis, George Baklanoff, Leon Sibirakoff, Lucette de Llevin, Celine Donheur, Jarina Czapinska, Leo Devaux and Mlle. Dereyne, all members of the Boston Opera Company, arrived in New York Monday on the steamer New Amsterdam of the Holland-American line.

De La Marca Returns.

Raffaello De La Marca, the voice specialist, with Mrs. De La Marca, the pianist, have returned from their summer vacation at Yapank, L. I., and resumed work at their new studio in the Clinton Apartments, 253 West Forty-second street, New York City.

"Parsifal" on Thanksgiving Day.

"Parsifal" will be given at the Metropolitan Opera House, Thanksgiving Day with Burrian, Amato, Goritz, Witherspoon and Fremstad in the cast. The performance will begin at one o'clock. Thanksgiving is on November 24, the last Thursday in the month.

Amato Back in New York.

Pasquale Amato, one of the leading baritones of the Metropolitan Opera Company, was among the singers who arrived in New York on Monday. Signor Amato is to sing the role of Jack Rance in the forthcoming production of Puccini's "Girl of the Golden West."

Heinemann and Scharwenka Due.

Alexander Heinemann, the German lieder singer, and Xaver Scharwenka, the composer-pianist, both under the management of R. E. Johnston, were due to arrive in New York yesterday (Tuesday).

A Sea Lyric.

There is no music that man has heard
Like the voice of the minstrel sea,
Whose major and minor chords are fraught
With infinite mystery,
For the sea is a harp, and the winds of God
Play over his rhythmic breast
And bear on the sweep of their mighty wings
The song of a vast unrest.

There is no passion that man has sung
Like the love of the deep souled sea,
Whose tide responds to the moor's soft light
With a marvelous melody,
For the sea is a harp, and the winds of God
Play over his rhythmic breast
And bear on the sweep of their mighty wings
The song of a vast unrest.

There is no sorrow that man has known
Like the grief of the wordless main,
Whose Titan bosom forever throbs
With an untranslated pain,
For the sea is a harp, and the winds of God
Play over his rhythmic breast
And bear on the sweep of their mighty wings
The song of a vast unrest.

—Springfield (Mass.) Republican.

The Brussels opera season had an interesting repertory. Three entirely new works were produced: "Eros Vainqueur," by M. P. de Bréville; "La Dorise," by Césaire Galeotti, and a ballet, "La Nuit d'Ispahan," by J. Szule. The largest number of performances, forty-one, was reached by "Madame Butterfly"; "Faust" came next with twenty-four, and "La Bohème" with twenty-two. "Louise" and "Armide" had eleven performances each. "Akestes," "Orpée" and the two "Iphigénie" operas also were given. "Elektra" was heard on four occasions, and "Salomé" once. Other operas were "Meistersinger," "The Flying Dutchman," "Tannhäuser," one cycle of the "Ring," Massenet's "Manon" and "Don Quixote," "Tosca," "Carmen," "Samson et Délila" and "Mefistofele."



11 RIDGEMOUNT GARDENS, GOWER STREET, W. C. }
LONDON, England, October 22, 1910.

The London Symphony Orchestra will give the first concert of its seventh season at Queen's Hall, next Monday evening, October 24. Dr. Hans Richter will conduct and the program will be as follows: "Carneval Romain" overture, Berlioz; the Dvorák violoncello concerto, to be played by Pablo Casals; prelude to Holbrook's opera "Dylan," which work Thomas Beecham will conduct, and the Mozart symphony in G minor.

Katharine Goodson will be the soloist with the London Symphony Orchestra, November 7.

Mark Hambourg gave a very interesting Schumann-Chopin recital at Queen's Hall, October 19. The program opened with the Schumann fantasia, op. 17, C major, of which work Mr. Hambourg gave a masterly reading. Other Schumann numbers were "Traumeswirren," "Des Abends," "Arabesques" and "Fächingsschwank aus Wien." Mr. Hambourg's Chopin playing is too well known to need comment, and six etudes, the barcarolle mazurka in A minor, waltz in A flat, and the "Andante Spianato and Polonaise" were all given with the true Hambourgian insight and pianistic conception.

Mignon Nevada will appear as Gilda in "Rigoletto" at Covent Garden, October 25, Signor Camileri conducting.

The sixteenth season of Promenade Concerts, under the management of Robert Newman, will conclude with this evening's performance. Sixty-one concerts have been given, and "the Proms" remain as popular with the public as ever. This year fewer symphonies were heard than in some previous seasons, but one thing is certain, and that is that the classical programs on Friday nights have frequently filled the Queen's Hall to overflowing, and the Wagner nights also continue to hold their own. The nine symphonies by Beethoven were as usual given in chronological order. Of eighteen actual novelties eleven were by British composers, namely, Easthope Martin, Arnold Box, Jervis Read, Ernest Bryson, Dr. J. W. G. Hathaway, Ernest Austin, Dr. Walford Davis, Vaughan Williams, W. J. Hurlstone, Norman O'Neill and Percy Pitt. Among the non-British novelties especial mention is due Emil Paur's new symphony, "In der Natur," which was given for the first time in England. Splendidly played by the orchestra, it met with a cordial reception and was conducted by the composer. The members of the Queen's Hall Orchestra have as usual contributed much pleasure as soloists, and Albert Fransella, S. Wertheim, A. Kastner and Renard Lare each brought forward some new work.

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during the season. Arthur Catterall again made an admirable concertmaster and soloist. The entire series of concerts were conducted by Henry J. Wood.

At the Sunday evening concert at Covent Garden, October 16, Albert E. Sammons, the concertmaster of the Beecham Orchestra, played the "Souvenir de Moscow" by Wieniawski and "Reverie" by Vieuxtemps, with great brilliancy of technic. Mr. Sammons is without doubt one of the most talented orchestral violinists in London.

The following clipping from the Daily Telegraph of October 21 will prove interesting reading to those who may be engaging artists for America, or even for London. Such extravagance of terms should not be encouraged:

In the Marylebone County Court yesterday his Honor Judge Bray delivered a considered judgment in the case of Michael v. Donald. The claim was for £250 for services rendered, and was made by Edward Michael, theatrical manager and agent, against Pauline Donald, operatic singer, of Porchester Gardens, W.

At the trial of the action Mr. Doughty said the circumstances under which the claim arose were briefly these: Madame Donald, who had appeared in grand opera in 1905, 1906, 1907, in the spring of 1908 found that she was not invited to join the company for that season. In this disappointing event she took the advice of Mr. Michael, who told her that the menu for the season would at that



CRYPT CHAPEL IN HOUSE OF COMMONS.

time be made up, and held out to her little hope of any engagement till the autumn season of English opera. Madame Donald pointed out the serious loss to her which the omission of her name from the grand opera list of artists would mean in the matter of private engagements—which were worth £150 a year—and urged Mr. Michael to attempt to have it reinstated. As a result of the interview Madame Donald signed this document:

May 15.—To Edward Michael.—In consideration of your attempting to obtain for me an engagement at Covent Garden Opera, and in the event of my making a contract with the management, I hereby agree to pay you the sum of £50 in cash on signing such contract, and further, as and when received by me, I will pay you 2½ per cent. on such amount as received from any contract I enter into with the Covent Garden management; the aforesaid £50, it is understood, is not on account of this percentage. The enclosed fee and the 2½ per cent. herein provided for does not call for any service after the contract has been signed.

Mr. Michael put himself into communication with Neil Forsyth, of the Royal Opera, and on May 28 received from him the following letter:

ROYAL OPERA, Covent Garden.

DEAR MR. MICHAEL:—I have your letter, and have no objection to Madame Donald's name appearing on our list of artists during the present season. I understand that she remains in London until the end of July, and we are to have a call upon her services, should we require them, for any role in her repertoire, we to pay her £25

per performance in the event of her singing. It is also understood that should we book any concerts for her we take half the cachet. (Signed) NEIL FORSYTH.

Madame Donald, having been informed of the contents of this letter, approved of the arrangement, and signed the following authorization in favor of Mr. Michael:

I authorize you on my behalf to accept the offer from Neil Forsyth, and to sign any document for an engagement with Neil Forsyth, and thus to relieve you from further obligation in the matter.

As a matter of fact no contract for grand opera was forthcoming, but Madame Donald pursued her career at private engagements as profitably as hitherto. She promised, on learning that Mr. Michael had been so far successful, to send him a check for the £50, and later on, when pressed, acknowledged that the amount was due. It was not till a contract for three appearances in English opera at £20 each was signed by Madame Donald that she, acting under the advice of her husband, declined to pay the £50.

Rose Innes, for the defence, urged that as no contract had been obtained in grand opera, the purpose of the letter of May 15 had not been completed, and the £50 was not due.

His honor held that the letter of May 28 was all that the plaintiff had undertaken to obtain in the circumstances, and pointed out that the defendant had herself acknowledged the plaintiff's claim by promising, as stated in her evidence, to send a check. He gave judgment for £50 and costs.

If a season of concert engagements to a singer listed among the Covent Garden opera artists is worth only £150, or \$750, what is it worth when not listed? If one secures three operatic engagements at £20 each, which is \$100, and pays the agent £50, which is \$250, and an extra bonus of 2½ per cent., how much does one make on the three operatic engagements? If this "wholesale waste and sacrifice" of talent and remuneration is necessary in the established artist, how about the beginner? Should Oscar Hammerstein engage Mr. Michael to assist him in engaging singers for his London house?

An interesting account was recently given the writer by Gertrude Griswold, one of the directors of the Delle Sedie School of Singing, of a visit she paid this summer to Bonci at his new home, just completed, in Italy near the town of Loreto. On the day of Miss Griswold's arrival, Bonci was just moving into this new and magnificent castle or hotel, situated on an elevation overlooking the Adriatic Sea. Miss Griswold became a daily visitor at the castle and met many members of the opera company Bonci was entertaining, and who were appearing with him in some eight performances he was giving in Loreto for different charities of the town. This was Bonci's first appearance in opera in his native town, where as a boy he had sung in the famous choir of the Church of the Loreto, and there was the wildest enthusiasm and a veritable carnival week, as Miss Griswold says. Travelers of all nationalities came from the various Italian cities and resorts near by to hear the performances, which boasted of Bonci as the star. The prices of admission were all advanced, but for about \$12 Miss Griswold secured a seat in one of the best boxes of the little Loreto opera house, for the eight performances.

The Beecham Opera Company will present Mozart's "Don Giovanni," on October 27, and "Fidelio" by Beethoven on the 29th.

Ernest Schelling, who played his own "Suite Fantastique" with the Gewandhaus Orchestra, Leipzig, Octo-

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ter 20, was a tremendous success and was highly complimented by the press and public alike.

Ida Kopetschny, who has resumed teaching at her studio in Kensington, will be heard in song recital October 28. At her concert in Vienna, October 12, Madame Kopetschny met with great success and completed arrangements for a reappearance there in the near future.

The London Trio will give a series of six concerts during the season, beginning November 14. A feature of much interest is that the Beethoven piano trios will be given in chronological order, and also that at each concert a vocalist will appear.

Mr. and Mrs. Ingo Simon of London gave the following program in Berlin, at the Beethoven Saal, October 7:

Murre nicht, lieber Christ a. d. Cantate Nimm was dein ist J. S. Bach
 Alla Riva del Tebro Palestrina
 (Bearbeitet von Saint-Saëns)
 Racconto nell'opera Orfeo Monteverde
 Allelujah Aldeutsche
 Eleanor Simon.
 Per la gloria Buononcini
 Cara sposa Handel
 Quel farfalla Handel
 Ingo Simon.
 Recitativ, Arico und Duett a. d. Cantate Ein feste Burg. J. S. Bach
 Eleanor Simon und Ingo Simon.
 Zwei biblische Lieder Dvorak
 Am Birnbaum Schütt
 Rosen Schütt
 Im Volkston Schütt
 Eleanor Simon.
 Der Wald hat sich entlaubt 15. Jahrhundert
 (Bearbeitet von Hugo Leichtentritt.)
 Aldeutsche Lieder Herausgeg. v. H. Reimann
 Herr Ulrich.
 Minnelied.
 Lindenlaub.
 Ingo Simon.
 Notturmo a due voci: Per valli per boschi Blangini
 Eleanor Simon und Ingo Simon.

Both artists were enthusiastically received and were re-engaged for two recitals next autumn. Erich J. Wolff was the accompanist.

The following press opinions will be of interest to the many friends and admirers of Campbell McInnes, the young baritone, who has studied with William Shakespeare for several years. Mr. McInnes made a tremendous success at the Leeds Music Festival as the Saviour in Bach's "St. Matthew Passion" music and in the "Sea Symphony," a new work by Vaughan Williams (which received its initial hearing at this festival), written for orchestra, chorus and two solo voices, soprano and tenor, to the Walt Whitman "Sea Drift" poems. Said the Yorkshire Post of October 17:

The all-important part of the Saviour was admirably sung by Campbell McInnes, with refinement and reverence. There was a warmth in his voice which lent expressiveness to his utterances, and he had no need to affect a dramatic style, which, in such a case, may be perilously near theatricality.

The part of Jesus was entrusted to Campbell McInnes, and the way he acquired himself can only be mentioned in the most eulogistic terms. The quiet dignity and profound solemnity with which he sang the recits. could not be excelled; they were the most deeply impressive pieces of vocalization which could possibly be imagined. —Yorkshire Herald.

Campbell McInnes sympathetically rendered the part of Jesus. This young baritone has made his mark at the festival, and more is likely to be heard of him here. —Leeds Mercury.

He sang throughout with what was, in his difficult part, a most becoming modesty, and yet always held and sometimes thrilled you. —Manchester Guardian.

The excellence of the interpretation of the "Sea Symphony," under the composer's conductorship, and the finely artistic singing of Madame Gleason White and Campbell McInnes in the solo parts, no doubt had much to do with the immediate success of the work; but we feel sure that it will be very often heard again. —London Times.

The most grateful portion of the solos is found in the baritone part, in which the Body and Soul decide to take ship. Mr. McInnes' sympathetic voice and marked temperament helped largely in securing recognition for the beauty of these pages. —London Morning Post.

EVELYN KAESMAN.

Who Does It Hit?

Wigg—"It must be very sad for an opera singer to realize that she has lost her voice."

Wagg—"Not half so bad as when she doesn't realize it." —Philadelphia Record.

The first performance of the season at the Imperial Opera House, Vienna, on September 30, was "Fidelio" and Weingartner, who directed, received an ovation from the large audience, attracted by the many discussions as to Weingartner's attitude. Slezak sang Florestan but created no particular notice. —Ex.

MUSICAL COLUMBUS.

COLUMBUS, Ohio, October 23, 1910.

Madame Melba with her concert company will give a concert here in Memorial Hall Thursday evening, November 3. There is already great interest in Madame Melba's appearance, since she has not sung here for some years.

Evan Williams, tenor, will be assisted by Emily Benham, pianist, at his song recital in the Southern Theater, November 11. Mr. Williams is a great favorite in Columbus, so it is safe to expect a capacity audience. Miss Benham will be heard at this concert for the first time since her return from Berlin, where she was a pupil the past year of Josef Lhevinne.

There is tremendous interest in the song recital to be given by Cecil Fanning Friday afternoon in Ohio State University Chapel. H. B. Turpin will preside at the piano, with his remarkably illuminating accompaniments.

The Cincinnati Symphony Orchestra concerts will take place on Monday evenings, November 28, January 9, February 6 and March 6. Leopold Stokowski again will direct the orchestra. Mr. Stokowski made a great hit here last year, so his reengagement by the Cincinnati Orchestra Association for a term of years was immensely satisfactory to Columbus.

The opera quartet which opens the Women's Music Club season is composed of Bernice di Pasquali, soprano; Elizabeth Sherman Clark, contralto; George Harris, tenor, and Dalton Baker, baritone. Adolphe Borchard, the Parisian pianist, will be the only instrumentalist on the program.

Helene Pugh, pianist, gave a recital at Mount Vernon Friday evening, assisted by Claude Saner, tenor, of Chicago. The press notices of Mount Vernon were warm in praise of the event. Miss Pugh is a gifted young pianist of Columbus, who has been a couple of years in Vienna in the Leschetizky school.

Kurt Wanieck, with the Langendorff Concert Company, spent a few days with Frank Murphy, pianist, in Columbus recently. Messrs. Wanieck and Murphy were fellow students in Berlin under Rudolph Ganz the past couple of seasons.

Glenn G. Grabill, director of music in Otterbein University, reports an unusually promising musical year. A fine chorus of one hundred voices are already hard at work on the "Death of Hiawatha."

Helen Wood Lathrop, a Columbus soprano, is studying this winter with Victor Harris of New York. Last year Miss Lathrop was at the head of the vocal and piano departments of the Kamehameha School for Girls in Honolulu, having been a pupil of Mr. Harris before she went to Hawaii.

There is a probability that a woman's chorus of the Columbus Oratorio Society will present "Sir Oluf," Cecil Fanning's new cantata, which Harriet Ware has so beautifully set to music, at its annual concert in April, 1911. Mr. Fanning's troops of friends hope that he will be selected to sing the baritone role of Sir Oluf.

Frederick Neddermeyer and his band will soon begin their Sunday evening concerts in Memorial Hall. Mr. Neddermeyer promises some splendid soloists this season. Joseph Schenke, tenor, of Cincinnati, will be the soloist at the first concert.

ELLA MAY SMITH.

Gracia Ricardo's Coming Recital in Nashville.

One of the musical events in Nashville, Tenn., this month will be the song recital which Gracia Ricardo is to give in that city, Saturday, November 19, under the auspices of the MacDowell Club, of Nashville. The president of the club, Mrs. M. M. Gardner, recently passed a fortnight in New York and among her pleasant experiences in the metropolis was a personal meeting with Madame Ricardo. Mrs. Gardner said she was charmed with the prima donna and expected that a representative audience would greet her at her coming recital in Nashville.

The music lovers and music students of Nashville will, indeed, have cause to feel grateful for the privilege of hearing a singer of Madame Ricardo's calibre. In Europe where she has spent more than a dozen years in study and concert tours, she is regarded by the critics as one of the foremost lieder singers of this age. The critics of Germany did not hesitate to declare that she was one of the best schooled singers of American birth ever heard in the Fatherland. During the first years of her sojourn in Germany, Madame Ricardo "coached" with Brahms and it is as an interpreter of that master's songs, as well as

the lieder of the other German masters, that she is considered an exceptional artist. But that is not all, nor far from all. Madame Ricardo sings the old Italian airs and the French chansons of all times with equal beauty of expression and correctness. Her voice is beautiful and wonderfully flexible and true. For the recital in Nashville, Madame Ricardo will present one of her best programs.

From other sections of the South as well as the West, the Concert Direction M. H. Hanson, of New York, which is managing Madame Ricardo's tour, is receiving many demands for her. Colleges and schools are to hear her in several States before the mid-winter and after that new bookings will be closed.

Late Memphis News.

MEMPHIS, Tenn., October 29, 1910.

Judging from the attendance and enthusiasm displayed at the Sunday morning rehearsals of the Memphis Symphony Orchestra there can be no doubt of the success and permanency of this new musical organization. Professor Bloom, the ambitious director, is working hard for the artistic and business success, and there is never a doubt since Augusta Semmes is the loyal supporter and business manager. At the rehearsal held October 23 there were probably forty-five of the fifty members present, and every member took up the work with interest. The director gave especial attention to the "Ruy Blas" and "Italian" symphony which is being rehearsed for the opening concert in the Lyceum Theater on November 17. Society will occupy the boxes, and already there is a great demand for orchestra and dress circle seats. Memphians will not overlook the fact that the Memphis Symphony Orchestra is a home product, and in consequence, regardless of its perfection as a musical organization, the orchestra will be patronized as possibly no foreign attraction has ever been supported in this city.

Plans for the Junior Beethoven Club has been made broad and somewhat extensive for this season. A membership campaign has been inaugurated, and it is expected that the list will number 100 by the opening concert. A European collection of stereopticon views are being collected for the study department of the "Juniors." Mrs. W. P. Chapman is the director.

An artistic treat was afforded local music lovers when last Wednesday a recital was given by the Misses Trudeau, Jonas, Klein, Mrs. Worden and Mrs. Hon. Miss Trudeau, at the piano, delighted her hearers with several fine selections. Miss Klein was greatly appreciated in her admirable performance on the violin. Miss Jonas was the clever reader of the evening, and delighted the audience with splendid impersonations. Mrs. Hon was the accompanist of rare ability for the vocal numbers delightfully rendered by Marie Greenwood-Worden.

The Memphis Choral Society is doing splendid work. In order to have the desired scores for the next rehearsal a telegram has been sent to New York ordering the music forwarded at once. A temporary committee to arrange programs has been named as follows: W. W. Boulette, Ernest F. Hawk, Herman Keller, Edmund Wiley, Gale Brown, Mrs. E. T. Tobey and Dean J. Craik Morris. Eugene Clarke, a prominent young local singer, has been named as vice president.

The Renaissance Club, a musical organization composed of the music lovers from the "400" of the city, held its initial meeting of the season last Wednesday morning at the home of Mrs. Albert Biggs. Mrs. Carruthers Ewing is president of the club, and under her direction, with the assistance of a strong and competent staff of coworkers, a delightful year's study has been planned. At an early date the club will issue its plan of work for the year.

The Mozart Chapter of the Junior Beethoven Club, under the direction of Louise Faxon, will hold its first meeting of the season on Saturday, October 29. Miss Faxon is also director of the city's new musical club, the Sherwood, for whose members she is arranging a delightful Halloween party.

NOLA NANCE OLIVER.

Special Train for Fanning-Turpin Recital.

So much interest was shown in the Fanning-Turpin song recital given at Webster City, Ia., on Monday evening, October 24, that W. H. Cook, the manager, found it necessary to arrange for a special train for the accommodation of the people in the surrounding towns who attended the concert, with the result that a splendid audience greeted these two musicians with the greatest enthusiasm. During the present week Messrs. Fanning and Turpin are giving recitals at four universities in Ohio; one is the fifth return engagement to the Ohio State University.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARRIUS (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris."
PARIS, October 17, 1910.

At the first concert of the Colonne Association, yesterday week, Gabriel Pierné took up officially what has long been his titular post and most ably directed his orchestra. A happy thought inspired him to connect the seventy-fifth anniversary of Saint-Saëns with the opening concert; he accordingly added "L'Ouverture de Fête" to the Châtelet program, where Berlioz's "Damnation de Faust" figured according to established custom (for the 166th time). It is probably known that the "Ouverture de Fête" was composed for the opening of the Oceanographic Museum founded by the Prince of Monaco. One can hear in the music waves those of the vasty deep sometimes in calm beauty, then in stormy wrath, and over and above all the triumph of man's struggle to become in accord with Nature's forces through her handmaid, Science.

Yesterday "La Damnation de Faust" was repeated at the Colonne concert, Félicia Litvinne replacing Madame Augereux de Montalant as Marguerite.

The orchestral concerts of the Conservatoire, of Secchiari and of the Symphonie will begin later in the month, as will also those of smaller organizations like the Philharmonique, etc.

At the Opéra this week we have "Salome," last performance tonight, with Mary Garden in the title role, as she leaves on Wednesday, October 19, for America, where she will essay for the first time the character of Carmen. As one American favorite goes out another comes in, and Parisians will be able to applaud Lillian Nordica as Isolde. The other opera for the week will be "Tannhäuser."

At the Opéra-Comique Director Carré has prepared a daring innovation which is sure of a favorable welcome. He means to present in chronological order the principal works illustrative of opéra comique history in France. "La Servante Maîtresse" of Pergolese begins the series, which will end with "Le Mariage de Télémaque" of M. Terrasse.

"Richard Cœur de Lion" of Grétry (1784) and "La Servante Maîtresse" inaugurated on Thursday last the

representations prepared by M. Carré, of opéra comique history. The success of these revivals of eighteenth century works was marked, though some defects of accent and articulation cannot escape the critic's notice. Italian influence helped to form a school from which so many, even Gluck and Mozart, subsequently borrowed. Director Carré may certainly be complimented on the opening works of his historical series. M. Hasselmans conducted the orchestra, which at times put forth too much strength for that music whose essentials are grace, lightness, rhythm and delicate proportions.

At the Gaité-Lyrique Marie Delna is enjoying great success in "L'Attaque du Moulin," the house being packed every time she appears. This week "Quo Vadis?" will be given for the 100th time at the Gaité (during a period of seven months). In France, outside of Paris, this opera of Jean Nougues and Henri Cain, has been given forty-seven times at Nice, twenty-eight times at Lyon, twenty-seven at Bordeaux, twenty-seven at Marseilles, twenty-eight at Nantes, twenty-six at Rouen, eighteen at Toulouse; and it has been heard at Angers, Toulon, Grenoble, Tours and Vichy, while Montpellier, Nancy, Havre, Bayonne, Dijon and other French towns will have representations of the work this coming season. "Quo Vadis?" is booked also for Belgium, for Switzerland and for Italy, and has been given successfully in Austria and in Russia as well as in Germany. In America the work is to be

AU THEATRE DE LA GAITE — La 100^e de Quo Vadis?



produced by the Metropolitan Opera Company at New York, Chicago, Boston, Philadelphia, Washington and Cincinnati.

The accompanying cartoon from Le Figaro shows the happy librettist, the composer and the Gaité directors.

It is announced that the composer-pianist, Georges Mathias, has just passed away, breathing his last at Pontoise. Georges Amédée Saint-Clair, known as Georges Mathias, was born in Paris in the year 1826. In 1848 he obtained the second grand prix de Rome and in 1862 he was appointed professor at the Paris Conservatoire, where he taught piano for twenty-five years. He composed various works including poèmes dramatiques, overtures and numerous pieces for the piano.

Charles W. Clark, the famous American baritone, gave his first home concert this season on Sunday afternoon at his studio in the Rue Léonard de Vinci. Mr. Clark has just returned from a short visit to America, where he has been arranging for a tour of the United States in April and May next. He is also booked for a tour of ten con-

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

certs in England during the month of February. The following program was given:

Von Ewigem Liebe.....	Brahms
Wie bist du meine Königin.....	Brahms
Der Sandträger.....	Bungert
Ein Ton.....	Cornelius
L'Invitation au Voyage.....	Duparc
Chanson Triste.....	Duparc
Fugue.....	Charles W. Clark.
	Madame Emmanuel Rey.

That Mr. Clark keeps climbing the musical ladder is evident. His voice is fuller than ever and his imagination keener. This was particularly noticeable in "Der Sandträger," for in this he held his audience with a firm grip and when he reached the climax of the song one could not but be happy with him that the sand-carrier saw hope in view. In singing "Ein Ton" Mr. Clark applied every shade in the one tone to the canvas in masterly fashion. Sir Joshua Reynolds proved that a picture composed of many shades of blue could be interesting and artistic, and Mr. Clark proved that one tone may be a melody in itself, providing the thought and voice back it. Mr. Clark was ably accompanied by Helena Munn. Madame Rey played the Bach fugue in excellent style.

Charlotte Lund, the delightful American soprano, has returned to Paris from her successful tour in Norway and Sweden, where she was styled Carlotta Lundina and hailed as a new Jenny Lind. Miss Lund will add the latest French songs to her répertoire before leaving Paris for America, where she has been engaged for a concert tournée of three months. While in Norway Miss Lund was offered an engagement to sing "star" rôles at the Royal Opera of Christiania during the winter season, which, however, she was obliged to decline owing to her engagement to concertize in America.

On Sunday night Philippe Coudert, the popular young baritone, was heard at a concert of the St. Genevieve Club. He sang with tremendous success the aria "Vision Fugitive" from Massenet's "Herodiade" and "O vin, dissipe la tristesse" from "Hamlet" by Ambroise Thomas. Edwina Davis was the accompanist.

Signor Sbriglia has returned from his chateau in the country and resumed vocal lessons at his Paris address.

The latest strike in Paris has been that of the men who make a business of transporting pianos. It worried the Parisians considerably less, however, than the railway strike, but it had its inconveniences on Saturday last, the "moving day" in the French capital. Those who were forced to entrust their cherished "grands" to the inex-

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perienced hands of the "common or garden" Parisian "déménagerie" had to pass a "bad quarter of an hour"—as the French say.

Among the many musical passengers leaving this week for America is Adolphe Borchard, the celebrated French pianist, who goes aboard the Kaiser Wilhelm II on Wednesday. M. Borchard is engaged for an extended concert tour in the United States and Canada.

Other musical passengers of the "Kaiser" are Pepito Arriola, M. and Madame Pasquale Amato, La Contessa Rosalind di Pietro-Billing, Charles Dalmores, Hector Dufranne, Mary Garden ("our Mary"), M. and Madame Jeanne Wayda Karolewicz, Herr and Frau Gustav Mahler, G. Mario Sammarco, L. Stokowski. Later in the week Emma Thursby and her sister and others will return to America by various lines. DELMA-HEIDE.

Bonci Wins New Triumphs as Nemorino.

THE MUSICAL COURIER some weeks ago published the news of Bonci's operatic triumphs in his home city, Loreto, Italy, where he sang his wonderful role of Nemorino in Donizetti's delightful comic opera, "L'Elixir d'Amore." The following translations of criticisms in the Italian papers show that the superb singer was in glorious voice and that his share in the productions aroused the most extravagant comments:

"L'ELIZIR D'AMORE" AT LORETO.

The first and second performances of this magnificent opera, which were given at the Comunale of Loreto, have been marked by an increase of enthusiasm for its celebrated interpreters. During the evenings of Saturday and Sunday the house was completely sold out, many people coming from as far as Ancona. All the honors rendered to Bonci were nothing less than triumphs.—L'Ordine, September 19-20, 1910.

AN EXCEPTIONAL PERFORMANCE OF "L'ELIZIR D'AMORE" FOR THE PURPOSE OF CHARITY AT LORETO.

An artistic event of the highest class was performed last night at Loreto, where a wonderful performance of "L'Elixir d'Amore" was given. The theater presented a brilliant spectacle. All the artistic celebrities of the district, among them Maestro Zanella, director of the Liceo Rossini, assisted at the performance.

The success was enormous. Bonci sang in his usually delightful manner and several times the audience unanimously arose to their feet in the giving of an extraordinary ovation. He was obliged to sing twice, in the first act, the duet of Nemorino and Adina. In the third act he had to encore the romanza "Una furtiva lagrima," and the other duet with Adina.—Corriere della Sera, September 16, 1910.

The greatest expectations have been surpassed by the actual result. The theater was filled to its utmost capacity and the select audience, coming from all parts of the district, applauded enthusiastically at every opportunity. The most authoritative newspapers were represented and there were many critics, singing artists and musicians. Encores were requested beginning from the duet in the first act and really there were so many of them that they cannot be counted. Bonci was himself, and that says all. From the first to the last note he kept the public in a real ecstasy of pleasure. When he sang, as he alone can, the romanza of the third act, "Una furtiva lagrima," a shiver passed through the audience and then they all arose to their feet to give him a tremendous ovation. The encore after the duet was requested by loud acclamations and was graciously conceded, after which the applause would not end.—La Razione, September 19, 1910.

Violin Scholarship with Schradieck.

The American Institute of Applied Music, 212 West Fifty-ninth street, announces a competition for violin students; two free scholarships are to be awarded to talented applicants, who should apply by letter to the foregoing address. Henry Schradieck, the famous violin teacher, is the instructor in charge.

First Concert of the Minneapolis Symphony Orchestra.

BY OSCAR HATCH HAWLEY.

Notable increase in the sonority of the string choir is the impression one gets on hearing the Minneapolis Symphony Orchestra again after a lapse of seven months; and not only is this choir more resonant, but the balance of the band as a whole seems a little finer than before—if it were possible. There were moments in certain forte passages when it seemed as if the brasses were unnecessarily harsh, but this was doubtless due to some slight nervousness of the performers and probably will not be noticeable in future concerts. It has well been said that the

very enthusiastic and appreciative audience which gathered in the Auditorium Friday night to listen to the following program:

Overture, Der Schauspielerdirektor.....Mozart
Aria, Ah fors è lui.....Verdi
Symphony No. 4 in F minor, op. 36.....Tschakowsky
Prayer from La Tosca.....Puccini
Scherzo, op. 45.....Goldmark
Mad scene from Lucia di Lammermoor.....Donizetti
Overture, Carneval.....Dvorak

At first glance one might think the Mozart overture out of place in such a program, yet it is such a merry, jolly, rollicking bit of music that it really is well adapted to open any program of modern music. It certainly contrasts well with the "Carneval" of Dvorak, which is also a merry piece of music but of a color very different from the Mozart number. Where Dvorak has produced effects by bandying his themes from one choir to another, Mozart has used only piquancy and sprightliness in his figures and motifs. The Goldmark scherzo is another bit of highly colored music, and while not particularly original in either theme or treatment, it serves well its main purpose of interesting the audience. As an individual number this was, perhaps, the best performance of the evening.

Opening the second part of the program as it did the players seemed to have lost entirely the trace of nervousness that was evident at the opening and gave a performance that was buoyant and vivid. The chief orchestral feature of the program was the symphony, a tonal canvas of such morbid coloring that the picture presented seemed a series of wild emotional storms rather than the delineation of the varying phases of one emotional nature. Mr. Oberhoffer had spared no pains in the preparation of this symphony and it was given a reading at once significant and satisfying. In the first and last movements the fine quality of the orchestra was particularly noticeable. Here a rigid adherence to tempi would have ruined the effects, and the manner in which Mr. Oberhoffer molded the work of the seventy-five men to his wishes made one think of orchestral music, after all, as a plastic art. Rhythm—the undulating current of the whole work—was constantly felt, yet there was a stretching of certain phrases and a tightening of certain others that kept one constantly in feeling with the throbbing pulse of this dark—one might almost say gressome—picture of a soul tragedy. The whole work in this symphony presages splendid things for the Brahms E minor symphony, which is to be given at the next concert.

Of the singing of Madame Melba what is there to say that has not already been said a thousand times? Her triumph was merely one more added to those already won since her return to this country and any comment on her work is not only unnecessary, but presumptuous.

"Which is your favorite Wagnerian opera?" asked the musician.

"Lemme see," said Mr. Cumrox, appealing to his wife. "There are several that I never heard yet, aren't there?"

"Yes."

"Well, I reckon it's one of them."—Washington Star.



EMIL OBERHOFFER.

Photo by A. Durant, New York.

strength of any band depends on the strength of its seconds. While this applies to all choirs, it is particularly true of the strings and it is by greatly strengthening the second violins that Mr. Oberhoffer has brought about the fine string tone that now characterizes the quality of this orchestra. He has, to be sure, strengthened all departments of the string section (there are no changes in the brasses, woodwinds or percussion), but the improvement in the second violins is so noticeable that one instinctively puts his finger on this spot as the one in which the great improvement has been wrought.

Perhaps it was because Melba was soloist and perhaps because it was the first concert of the season that every seat in the house was taken and many clamoring for admission. At all events and whatever the cause it was a

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PHILADELPHIA, Pa., October 29, 1919.

The Philadelphia Orchestra.

The fourth pair of concerts of the Philadelphia Orchestra, on Friday afternoon and Saturday evening next, under the direction of Carl Pohlig, are notable in that the symphony will be Beethoven's fifth, while the soloist will be Pasquale Amato, the basso-baritone of the Metropolitan Opera Company. At the coming concerts, in addition to the symphony, which is one of the most significant works in the repertory of the orchestra, the program is made additionally impressive through the overture, "Iphigenia en Aulide" (Wagner ending), which comes as a prelude to the symphony, while the concert closes with the famous musical puzzle, Richard Strauss' fantastic composition, "Till Eulenspiegel's Merry Pranks." These compositions, with Amato's selection of Hans Sachs monologue from "Die Meistersinger," run over some of the most significant epoch making compositions that have been penned. Pasquale Amato, like Madame Gluck, made an instant success at his first appearance with the Metropolitan Opera Company, and was recognized at once as one of the most extraordinary baritones heard in America for years. He is really a basso-cantante, since his voice has a great range, and is equal to roles forbidden to many so called baritones.

At the first of the popular concerts, instituted in order to enable their being heard in the shorter and lighter works of the great masters, the men with their leader achieved another decided success. Included in the program was the "Peer Gynt" suite by Grieg and Lalo's "Symphony Espagnole" with violin solo, played admirably by J. K. Witzeman of the orchestra. The other numbers on the program were: Overture, "Rienzi" (Wagner); intermezzo (Moszkowski); "Valse Lente" (Delibes); march from "Le Prophete" (Meyerbeer), and the overture to "Tannhauser" (Wagner).

The program for the third pair of concerts of the Philadelphia Orchestra gave scope for tremendous climax effects, which were taken full advantage of and given with wonderful interpretation. The first number, overture from Emil von Reznicek's "Donna Diana," with its dainty melody, sprightly measures and beautiful harp accompaniment, made a distinct and lasting impression on the listener. Fritz Volbach's symphony in B minor, with the fanfare of brass in the first movement gaining ascendancy and reaching a great climax, followed by the gentle notes of the scherzo, in preparation of the deeper mood of the adagio molto with its smooth flowing melody deeply expressed in the notes of the oboe and clarinet; the glorious "Hallelujah" introduced in the brass, followed by the mighty anthem in the broad rhythmic notes of the strings, together with the hymnal tones of the harp and organ in the finale, was deeply impressive. The MacDowell "Indian" suite, with its weird phrases and primitive sounds, was given in delightful manner; "The Legend," with motif in pentatonic minor, its marches and countermarches leading into the full major and ending in the minor with true martial chord; the "Love Song" with beautiful duet between flute and oboe; "In War Time" with the great battle theme; "The Dirge" with flute and horns against the violins in a long insistent note ending with the "Village Festival," full of color and the faint recurrence of the preceding themes. The final number was "Danse Macabre," Saint-Saëns' wonderful composition for solo violin and orchestra, the solo played by concertmaster Thaddeus Rich.

An interesting program was given on Wednesday evening at the New Century Drawing Rooms by Yolanda Mero (pianist), being the first in the series to be given by the Y. M. H. S.

The Manuscript Music Society elected the following officers for the new year at a recent meeting: President, W. W. Gilchrist; vice president, Kate Chandler; secretary, Samuel J. Riegel; librarian, Nicholas Douty; treasurer, Franklin E. Cresson.

Evelyn Carbutt (contralto) has been engaged as soloist at the M. E. Church, Fifteenth and Mt. Vernon streets; Viola Brodbeck (soprano) as soloist at the First Presby-

terian Church, and Kenneth Dryden (baritone) at the Princeton Presbyterian Church in West Philadelphia. These singers are from the studio of Perley Dunn Aldrich.

Musical happenings for the following week are:

Tuesday, 3 p. m.—Matinee musical, Orpheus Club Rooms.
Tuesday, 8 p. m.—David Bispham recital, Witherspoon Hall.
Wednesday, 8.15 p. m.—Concert at the Bellevue-Stratford, Bertrick von Norden (tenor), Sacha Jacobson (boy violinist).
Thursday, 8.15 p. m.—Operatic Society in "Norma" at the Academy of Music.
Friday, 3 p. m.—The Philharmonic Orchestra, Academy of Music.
Friday, 8 p. m.—Emily Fricke, piano recital, Witherspoon Hall.
Saturday, 8.15 p. m.—The Philadelphia Orchestra, Academy of Music.

MENA QUEALE.

Sibyl Sammis-MacDermid's Engagements.

What promises to be a most brilliant season for Sibyl Sammis-MacDermid, the Chicago soprano, opened with a concert in Chicago the last week of October. Her immediate engagements are recitals at Mount Carroll, Ill., Rome, N. Y., the "Elijah" production at Syracuse, N. Y., and she will sing two new English works, "Endymion's Dream" by Coleridge-Taylor and "The Wedding of Shon Maclean" by Herbert Bath with the Evanston Musical Club, November 17. A believer in progress, Mrs. MacDermid has grown in her art. She has worked uninterruptedly and many new works and programs show her to be better



SIBYL SAMMIS-MACDERMID.

equipped for her season than at any time in her career. The Syracuse Journal has this to say of her appearance at the New York Music Teachers' Convention held in that city last summer:

Madame Sibyl Sammis-MacDermid created a furore at the concert on Wednesday evening. . . . Mrs. MacDermid completely captivated her audience and shared the honors with David Bispham. Her highly cultivated voice of wide range and power was heard to splendid advantage.

Mrs. MacDermid's Chicago recital date will be announced shortly.

George Harris, Jr., at the New Cathedral.

The new Cathedral of St. John the Divine, Cathedral Heights and 110th street, New York City, has solved the problem of giving the highest and most artistic musical services possible by securing for its choir the services of eighteen well known artists now actively before the public, with the addition of a vested choir of thirty-two boys to aid in the ensemble. The calibre of this organization may well be gauged from the fact that such names as George Harris, Jr., tenor, and Francis Rogers, baritone, are included among the list of singers to whom the solos will be apportioned each Sunday. Besides this tribute to his art and musicianship, Mr. Harris will appear November 17 at Columbus, Ohio, in quartet and solo work with Madame de Pasquali, soprano; Elizabeth Clark, contralto, and Dalton Baker, baritone, when an operatic program in concert form is to be rendered.

Klibansky Teaches at American Institute.

Sergei Klibansky, the gifted pupil and successor of Alexander Heinemann at the Stern Conservatory in Berlin, has made a contract with Kate S. Chittenden to teach only at the American Institute of Applied Music. He will be heard in a number of song recitals during the season.

MUSIC IN OKLAHOMA.

MUSKEGEE, Okla., October 29, 1919.

A benefit recital for the organ fund of Grace Episcopal Church was given on Thursday evening, October 20. Those who took part were: Mary P. Bickford (organist); Mrs. W. A. Green (soprano); Leda Crawford-Steele (mezzo soprano); S. B. Gamble (baritone); W. L. Blakeney (tenor); Icy Cobb (violinist). The program was as follows:

Organ, prelude from fourth sonata, Guilman; tenor, "The Land of My Dreams," Trevelyan; soprano, "These Are They Which Came," "Holy City," Gaul; organ, fanfare, Lemmens; organ, menuet gothique and prayer, "Suite Gothique," Boellmann; mezzo soprano and baritone, "Hark, Hark, My Soul," Nevin; violin, prelude from "Le Deluge," Saint-Saëns; mezzo soprano, "Hear, Ye Israel" from "Elijah," Mendelssohn; organ, finale from the fourth sonata, Guilman.

The following program was given recently at a musicale with Mesdames F. A. Todd and De Roos Bailey, hostesses: "Spring's Awakening" (E. Bach), violin, piano and cello, by Misses Dietz and Mrs. Steele; "Carmena" (Wilson), by Miss Walkley (of Claremore, Okla.); reading, by Mrs. R. M. Jones; "Still as the Night" (Bohm); "June" (Puney), by Mrs. J. O. Callahan; duet, boat song from "Jhelum River" (Woodforde-Finden), by Mrs. Steele and Mr. Gamble; "Arno" (Fletcher), trio for violin, cello and piano, by the Misses Dietz and Mrs. Steele; "Beloved, It Is Morn" (Alynard); "Slave Song" (Del Riego), by Miss George (of Talequah, Okla.); "Concert Etude in D flat" (Liszt), by Edith Marsh; reading, by Mrs. J. M. Offield; "A Perfect Day" (Carrie Jacobs-Bond), cello obligato by Lilli Belle Dietz; "O My Garden Full of Roses" (Clarke); "Love Is the Wind" (MacFadyen), by Mrs. C. L. Steele; Mr. Gamble at the piano.

Mabel Gilluly, of the Wednesday Music Club, of Nowata, Okla., was a visitor this week and sang before the Ladies' Saturday Music Club. Miss Gilluly is a pupil of Mrs. D. A. Campbell and Frederick Wallis, of Kansas City, and has much ability and a most promising voice.

The Festival Sextet, composed of Katharine Dietz (violin and director), Lilli Belle Dietz (cello), Clarence Hugo Dietz (flute), Charles Caldwell (cornet), Mae Whittaker (piano), and William Garland (contra-bass), has several excellent engagements locally and will play before the State Federation of Women's Clubs, and at the Elks' memorial service this season.

Mrs. E. D. Bevirt, the organist at the Shriners' Temple in McAlester, will probably give an organ recital here during the year before the Ladies' Saturday Music Club.

Edith Wilkinson, graduate of Cornell and a charming pianist, has just returned from Kansas City.

Myrtle MacDougal, daughter of Mayor MacDougal, of Sapulpa, Okla., and a pupil of Mickwitz, of Sherman, Tex., will open a piano studio in that city.

Fern Collins, Stella Hayes and Louise Morrison, charming girls of the younger society set, are attending school in Nashville, where they will also study music.

R. L. Blakeney (tenor), will appear before the Ladies' Saturday Music Club as soloist at its next regular session, when the club members anticipate a real pleasure.

The year books of the music clubs of Oklahoma City, Stillwater, Battlesville and Guthrie have been received at this office, and all are well arranged and contain splendid outlines for work.

Miss Lawson, who recently returned from California, has located in Texas for the winter.

Mrs. T. T. Gaddy, organist at First Baptist Church, has just returned from an extended visit to Philadelphia.

C. L. STEELE.

Mary Garden to Make Concert Tour.

Mary Garden has signed a contract with R. E. Johnston for a concert tour next spring, beginning the latter part of March, immediately after close of the opera season. The principal cities in the South will be visited, including Atlanta, Savannah, New Orleans, Jacksonville, Birmingham, Nashville, Knoxville, Memphis, and many of the smaller cities.

Her program will include selections from the operas such as "Salome," "Thais," "Louise," "Pelléas et Mélisande," "Manon," "Faust," etc. She will travel in a private car, and have with her a competent supporting company.



CINCINNATI, Ohio, October 28, 1910.

After a long season of nothing more pretentious in the musical line than the defunct comic opera of Chester Park and the Senegambian ballads of the several minstrel companies that have trekked across the heath to our town recently—always, of course, excepting that four weeks of opera during the exposition—Cincinnati is suddenly plunged into a perfect vortex of music of quality, and it really likes the change. As a sort of semi-course in the musical menu came the meeting of the Cincinnati Symphony Orchestra directors, with its promises of an unusually brilliant season, and following that came Leopold Stokovski, the brilliant young conductor of the symphony orchestra, bringing with him much musical atmosphere and other things more substantial from Europe. Week after next comes Lina Cavalieri and the opening of the season's subscription sale for the symphony orchestra. All of which bears out the writer's original statement that, in a musical way, Cincinnati is vortexing most merrily.

If, as reported in one of the ancient literary classics, music is needed to soothe the savage breast, those wild Westerners, if there still be such, are certainly coming to the right place for their quieting and elevating influences when they open negotiations with the management of the Cincinnati Symphony Orchestra for engagements in sections where the notes of Beethoven, Tschaiakowsky and Chopin are supposed never to have penetrated. Kansas, Iowa, Oklahoma, Texas and New Mexico still persist in writing to Cincinnati for visits from the Symphony Orchestra, although there appears to be no immediate prospect of a visit to those parts. However, as its fame grows, the Cincinnati Orchestra will be compelled to extend the sphere of its influence, leading one to believe that this excellent organization soon will be in as great demand in all musical centers as any of the older, though hardly better symphony orchestras.

The first of a series of concerts of unusual attractiveness and originality was offered at the Cincinnati Conservatory of Music last Friday night, when Theodor Bohlmann, assisted by Bernard Sturm (violinist) and Julius Sturm (cellist), appeared in a program made up of Beethoven sonatas. It is Mr. Bohlmann's intention to give an entire cycle of these compositions during the season, and judging by the magnificent audience that greeted the inauguration of the series, this arrangement is likely to prove as popular and fascinating as any college concerts that will be offered. The second concert of the series will be given on Wednesday evening, November 2, with sonata, op. 5, No. 1, F major, for piano and violoncello; sonata, op. 6, D major, for piano, four hands (with the assistance of Mrs. Theodor Bohlmann); sonata, op. 30, No. 2, C minor, for piano and violin.

Rehearsals for the first of the series of operatic performances to be given by the Cincinnati College of Music's operatic department are progressing in a highly satisfactory manner. Several good voices are said to have been discovered among the new material added to the class this season, and it is promised that there will be some delightful surprises when the first performances are given some time next month.

There will be busy days for Leopold Stokovski, the conductor of the Cincinnati Symphony Orchestra, now that he has returned to Cincinnati. During his months abroad Mr. Stokovski gave no inkling of what his plans for this season were, thus conserving the real, live news concerning the orchestra programs until the greater number of supporters of the organization had returned to the city. From now on Mr. Stokovski will break into print frequently, for he is loaded with a sufficient amount of information concerning musical matters in general, and the affairs of the Symphony Orchestra in particular, to fill the musical columns of the various local papers for weeks to come.

It is announced that the subscription lists for season tickets for the Cincinnati Symphony Orchestra concerts will open on November 7. This will be followed by the auction sale of seats in Aeolian Hall on the mornings of

November 15 and 16. Then comes the sale of season tickets, without premium, on November 18, 19 and 21, the sale of single tickets beginning November 23, and the first concerts on November 25 and 26, with Madame Schumann-Heink as the soloist.

Thursday evening, November 17, is the date fixed for the premiere of the Conservatory Orchestra of the current season. The orchestra is in splendid form and will give one of the most interesting programs in its history, presenting the following:

Overture from I Promessi Sposi.....Ponchielli
Conservatory Orchestra.
Aria for soprano, Aida.....Verdi
Miss Florence Teal and Orchestra.
Morning Song.....Elgar
Valse Triste.....Sibelius
Moment Musical.....Schubert
Conservatory Orchestra.
Haydn Fantaisie (for violin and orchestra).....Leonard
Gertrude Isidor.
Concerto, E minor, op. 11.....Chopin
Walter Chapman and Orchestra.
Two Norwegian Dances.....Grieg
Conservatory Orchestra.

A unique program will be given at the Cincinnati Conservatory of Music Monday evening, November 7, when a violin recital devoted solely to transcriptions and compositions of the Cincinnati composer, Chevalier Pier Adolfo Tirindelli, will be given by a gifted Tirindelli pupil, Edwin Ideler. The violin numbers will be diversified by two groups of Tirindelli songs sung by Clara Nocka Eberle, mezzo-soprano. The following program will be given:

Suite (music of seventeenth century).
Allegro Spiritoso.....Gottlieb Muffat (1683-1770)
Chaconne, La Favorite.....François Couperin (1668-1733)
(First, third and fifth couplets.)
Le Rappel des Oiseaux.....J. P. Rameau (1683-1764)
Aria.....Father M. A. Rossi (1620-1660)
Tempo Di Ballo.....Domenico Scarlatti (1683-1757)
Transcriptions.

Songs—
A Letter.
Two Truths.
Violin solos—
Idée Fixe.
La Joie Mêle Aux Larmes (Joy and Tears).
A la Mazurka.
Songs—
My Star! Forever.
A Girl Speaks.
Violin concerto, G minor (first movement).

C. H. ZUBER.

Song Recital by Mrs. Percy.

Josephine Jennings Percy, soprano soloist of All Souls' Unitarian Church, New York, gave a delightful recital last Friday evening in Mendelssohn Hall. Her program, embracing Italian, German, French and English songs, was as follows: Aria, "With Verdure Clad" (from the "Creation"), Haydn; "Rossignols Amoureux," Rameau; "Occhi Belli," "Mai piu stelle spietate," Lindner; "Nachtigall," "Auf dem Schiffe," "Sandmännchen," Brahms; "Einen Sommer lang," "Am Birnbaum," Schütt; "Hänslein," Taubert; romance, "Fantoche," Debussy; "A la claire Fontaine" and two songs of Canada; "Le Rossignol," "Mon Lac," "Le Cœur de ma mie," "Le Farandole," Jacques-Dalcroze; "When Myra Sings," Old English, arranged by A. L.; "A Song of May," Lang; "Will o' the Wisp," Spross; "Ecstasy," Rummel.

Mrs. Percy was in good voice, and delivered her songs with beauty of tone, splendid art, fine diction and artistic interpretation. She entered into the spirit of each song with a perfect understanding of its contents and wisely differentiated between the various emotional moods. Particularly noteworthy were the trills on the high C in Rameau's nightingale song; the Brahms songs, the first being redemanded and the second eliciting big applause; the dainty Taubert child song, after which she received an enormous quantity of flowers; the second of the Jacques-Dalcroze songs, which had to be repeated; and the charm of Miss Lang's song, which created the climax to an evening of vocal delights.

Mrs. Percy should be heard more frequently on the concert platform, as she demonstrated, on this occasion, that she occupies a high place among concert vocalists. Her husband, Richard Percy, provided adequate accompaniments.

Naughty! Naughty!

UNIVERSITY OF DENVER, COLLEGE OF MUSIC.
CHARLES F. CARLSON, DEAN.
DENVER, COL., October 27, 1910.

To the Musical Courier:

How do you like this definition for a newspaper music critic: "A newspaper music critic is a bad boy who tore his clothing to pieces to show how strong he was, and then was punished for his action by having to wear patches before the neighbors." I found it up in the mountains in the handle of a tomahawk. This implement, you perhaps know, is used to split skulls with. Respectfully,

(Signed) CHAS. F. CARLSON.

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Boston, Massachusetts

Season 1910-1911

Artists Who Appear Under Our
Management:

Names of Singers Alphabetically Arranged.

GEORGE BAKLANOFF
Baritone

RAMON BLANCHART
Baritone

FLORENCIO CONSTANTINO
Tenor

FELY DEREYNE
Soprano

MARIA GAY
Contralto

ROBERT LASSALLE
Tenor

LYDIA LIPKOWSKA
Soprano

JOSE MARDONES
Basso

CARMEN MELIS
Soprano

ALICE NIELSEN
Soprano

GIOVANNI ZENATELLO
Tenor

of the Boston, Metropolitan and Chicago
Opera Companies

and

EMILIANO RENAUD
Piano Virtuoso

Mme. AVIS BLIVEN-CHARBONNEL
Concert Pianist

Engagements Now Being
Booked

NOTES BY AN AMERICAN PILGRIM IN PARIS.

European vs. American Music Study.

This ever recurring theme presents as many phases as the moon, and is almost as delusive. Indeed, nearly all parts of Europe appear to Americans in perspective. They see the surface only, the outward seeming, not as it actually is, but as it is painted by transient sojourners. I very well remember when many now familiar scenes in the Old World appeared to me through a halo radiated and colored by an intangible, imagined atmosphere. Ancient chronicle, fable and romance, together with distance, which "lends enchantment to the view," all contributed to the illusions of the pictures. Many years, however, before I started on this European pilgrimage, the rainbow mists had begun to dissolve and the actual conditions here came into view almost as plainly as they do now that I am on the field. We in the United States have heard hundreds of European performers and singers who were no better musically (and sometimes worse) than the average American debutant; and when we realize that many of these virtuosi had been publicly approved as well as educated in the Old World we must also realize that persons, ideas and things must possess some individual merit apart from nationality or location. The bare fact that a musician is from a certain city or that a pupil is from a certain master is not a sufficient guarantee of excellence to those who have a correct understanding of art matters. Yet these are the main standards of proof so prominently displayed in the Old World as well as in the New.

From colonial days to the close of our Civil War we were, to a certain extent, dependent upon the imports for articles of ornament and luxury and for classic scores, theoretical works, etc. But those days and their necessities have passed. American incentive, ingenuity and initiative have solved most of our problems and supplied our necessities. This is everywhere acknowledged—save among certain of our own people! These would prefer to pay for an imported article, double the cost of a home-made article of the same quality. Such people live in darkness, but it is a darkness of their own creating.

I will merely mention our known superiority in the way of mechanical device, electric appliance and utilitarian contrivance, and come directly to the point of higher education.

Our universities, colleges, public schools and private academies are fully equal to the best in Europe, while our State normal schools, being independent of religious bias and free to all, are unequaled for technical education. Indeed, our systems of general education have been officially scrutinized by European governments, and many American features have been introduced. The basis is larger and the viewpoint broader in the United States, though here in France there is a more minute attention to detail. This is sometimes a distinct advantage, especially in music and architecture, and in all that goes to make a city beautiful. These refinements of detail and subtleties of nuance are, however, being incorporated into much of our art work. And this is our privilege, as well as our advantage, that since we are a cosmopolitan, not to say conglomerate, nation we naturally assimilate the better qualities and accomplishments of European states. We are less afflicted with insularism and national prejudice, and we are thus more susceptible to the beneficent influences of reciprocity. But, unfortunately, many of us are slaves to custom long after the procuring cause has disappeared. The American colonists were too much engrossed with home making and defense against wild animals and Indians to admit of time for art and literature; so that when the desire or need came to them for a piano or violin, a clock or set of porcelain they were obliged to import it from the Old World. This became a custom born of necessity. But that necessity has long since disappeared. Our pianos and organs, shoes, sewing machines, farm implements, clocks and even dentistry are nowhere excelled and seldom equaled. I have in my pocket a watch made wholly in the small town of Elgin, Ill., about the year 1875. It has ticked continuously since 1876, never been to the jeweler more than three times, and still keeps accurate account of the passing hours. Could a French or Swiss watch do better?

In England, France and Switzerland I have noticed that the American system of dentistry commands the highest price and is considered most desirable. Indeed, many foreign dentists have been compelled to visit the United States and secure an American diploma in order to compete with their more successful brethren.

Having performed my trumpet solo it is now in order to note the advantages as well as the disadvantages of European music study. One who observes must admit

that objective travel, if it does not degenerate into mere peregrination, tends to develop the powers of observation and to enlarge the individual viewpoint. Not every one can read "sermons in stones" and see "good in everything"; but there are priceless treasures in the museums and art galleries of Europe. Paris, the art center of the world, presents advantages of this kind that are too numerous to cite here. The Louvre, Pantheon, Sorbonne, Luxembourg Museum, Grand and Petit Palaces, the unique Musée Brignole Galleria, the Trocadero, Invalides, Grand Opera are informing as well as infatigating. And the artistically charming parks, such as Monceau, Luxembourg, Tuileries and the great Bois de Boulogne; the Arc de Triomphe, the open squares or circles in front of the great temples, as La Madeleine, the Pantheon, Saint-Augustine and Trinité, the radiating streets, broad, shaded boulevards and many other attractions might be mentioned. From May till the last of September one may secure a seat in any of the numerous parks and listen to a good military band concert for ten or twenty centimes, and these Government bands are really excellent. But the opera and the better class of concerts are very expensive. The seats cost from two to ten francs each, and at the Grand Opera desirable places are from ten to twenty-five francs. The programs here, as in London, cost extra.

But the principal obstacle for an American student to face is one of language. To become fairly proficient in either French or German is the work of years. It is more difficult fully to understand French conversation than to write or speak the language. There is a present tendency to allude and abbreviate words which makes it extremely difficult to follow ordinary conversation. This is doubly unfortunate, for the custom has no sanction from orthography or orthoepy. This language obstacle is a serious one to the student, and it is mainly for this reason that Mrs. Goodrich and I are now in Paris. Scarcely 10 per cent. of American students fully understand the instruction of a French or German professor. And even if they succeed in assimilating a considerable amount of the instruction, they must, when they return home, revert to the English tongue as a means of communication. Therefore they would better receive their instruction in the language with which they are most familiar and which they must use in their future work. Indeed, the complexities of modern music are sufficiently difficult without the additional burden of explanations in a foreign tongue. Not all students are willing to admit the effects of this obstacle, but many have complained to me of the situation and cited it in explanation of their deficiencies in practical and theoretical musicianship. In addition to this advantage of instruction in English is the fact that many of our American teachers are in the front rank of educators. I have cited at random a number of these who are now located in the Old World. I unintentionally omitted a few such as Delma-Heide, Frank G. Dossert and Thuel Burnham, all in Paris at the present time. As representative of THE MUSICAL COURIER, Mr. Delma-Heide has little or no time for pedagogical work, but Dr. Dossert is devoting all his time to pupils, and these may be well assured that they have a most able as well as genial master.

The fact has been noted (and it demands a good deal of repetition) that the average instruction here in the Old World is one sided and narrow. Too much stress is laid upon technical exploit and too little upon the artistic, spiritual qualities of music. Yet the divine art, being invisible, is essentially spiritual and mechanism should be secondary, as a means to an end. So with arbitrary rules and formulas. They have very little application to any plastic art—least of all to music. The seventeenth century "thorough bass" figures are still used here as in Germany and England, despite the fact that these arithmetical formulas are incapable of elucidating the principles of modern harmony. In fact, they are opposed to the form and spirit of music. The evil results are apparent in the works of almost every graduate of a royal academy of music. Many of these whom I have known could not transpose a sequence figure and very few were familiar with the simple material from which their repertory was constructed. Intelligent students who have been the victims of the obsolete figured bass systems are beginning to protest against it, and in some cases they have recently raised the banner of intellectual freedom in revolt against pedagogical slavery and cobweb precedent. The very basis of "thorough bass" is false, because its premise is wrong, and I am glad that I discarded the entire system forty years ago.

A. J. GOODRICH.

4 SQUARE SAINT-FERDINAND, PARIS.

Ovation for Anton Witek.

Anton Witek, the new concertmaster of the Boston Symphony Orchestra, made his American debut at the fourth public rehearsal in Boston on October 28, playing the Beethoven concerto. Following are the press criticisms:

Mr. Witek's playing of Beethoven's concerto was unique. For the first time within recollection a virtuoso made no attempt to make the music sound "big," as though it were of the heroic Beethoven of the fifth symphony, or even of the ninth. For the first time, again, within recollection a virtuoso made no attempt to make the cadenzas, the "passage work," the ornamentation of the Romance, the rushing rhythms of the rondo sound brilliant. Mr. Witek chose another way. He played the concerto without a hint of personal display, with a "platform manner" that was quietness and preoccupation in his task themselves. His tone was light, as the large and heavy tones to which violinists force their instruments go nowadays; but it was exquisitely soft, luminous, edgeless. It was all of the finer, sweeter, more insinuating qualities of the violin. Technically, in all the insistent demands alike of the instrument and the music, Mr. Witek's performance was flawless. Often it attained to perfections that were as the result of the minute care, the patient study, the endless polishing of years. The listener might almost hold his breath at the felicity with which Mr. Witek phrased and accented the music, at the adroitness with which he "led" the melodies and accomplished the transitions, at the fashion in which he fused the voice of his violin with the orchestra or held it in contrast against it. The endless finesse of Mr. Witek's playing stirred mind and fancy, caressed and intoxicated the ear. The unvarying beauty of his tone brought like sensations. The violin, the music, the orchestra all seemed at one with it. The concerto resolved itself into patterns of sound adroitly and beautifully woven, touched with its own emotions and so touching the hearer. We moderns try to read deep things into the concerto, which, after all, was written frankly for a virtuoso. Perhaps Mr. Witek is the nearer right.—Transcript.

Mr. Witek gave an uncommonly fine performance of Beethoven's concerto. That he should show rare technical proficiency was expected, for his reputation had preceded him; but the performance was remarkable for higher qualities. Mr. Witek played Beethoven's music so that it seemed to flow directly from the soul of the composer. There was no obsequious self-effacement. It was impossible not to recognize the ability of the violinist, but the first thought was of the music itself, and not of the music as played by Mr. Witek or by this one or that one of his predecessors. He played with serene, not indifferent, composure, with respect for Beethoven and the audience. The virtuoso was forgotten in the artist.—Boston Herald.

It is not common that a good ensemble player is a good soloist, that a violinist who excels in the measured routine of the concert master's chair can also retain and combine individuality, mastery and plasticity of style as a solo performer. Mr. Witek disclosed himself yesterday as such an artist. He came before his audience with quiet command. He stood at ease and awaited his entrance, not with the air of the virtuoso, impatient to display his prowess, but with the calmness and poise of true authority.

His playing will be memorable to all who heard him.

The player yesterday was carried far up into realms with Beethoven alone. Whether his hearers realized it or no, they too communed. There was throughout the hall an intangible, subtle yet potent spell.

It was not merely the sign of the artist's ability to dominate his hearers—and he has personality—or to thrill them with the sensuous beauty of the music. It was the token of his power to recreate the individuality, the soul which spoke in and through it.

To convey to those not present something of the potency, the beauty and the repose of this man's playing is not easy.

What matter then how it was achieved, whether Mr. Witek was skilful in the manipulation of his bow, the dexterity of his fingers or the production of the large tone. His tone is of wondrous sweetness, and with great power of penetration.

Technic begged no favors of interpretation yesterday. Embellishment in all its violinistic guises was but the sign for volubility, for the nicest precision and for a rare elegance of style.

His songful phrases—and how they sang—were the essence of purity, balance and exquisite architecture. Memorable will be the ethereal soft measures following the cadenza of the first movement. Mr. Witek's debut is an event in the history of the orchestra. He was eagerly applauded and many times recalled.—Boston Globe.

Concert Master Witek, of the Symphony Orchestra, made his American debut at yesterday's concert and aroused the biggest enthusiasm seen so far this season. He chose the Beethoven concerto in D major. Such highly polished violin playing—such a graceful manner and such an exquisite tone has not been heard here since Sarasate's day. The enthusiasm started promptly with the first movement, after a cadenza performed with sparkling skill, and at the end of the concerto the new concert master was recalled several times. No premier player of the orchestra has ever made a more successful debut.

With his performance Mr. Witek confirmed the excellent reputation which he has enjoyed abroad for the last fifteen years. He has not the "grand style," but nevertheless his playing has power as well as beauty. So far as technical qualities are concerned, he is evidently an absolute master of his instrument. His precision is well-nigh perfect. His tone, though not very large, is substantial. There is a delicacy about Mr. Witek's art which reveals the virtuoso who is never robustious and who will never rear and rage at the expense of the composer. Without doubt the Beethoven concerto is a particularly happy medium for the display of the concert master's talent. It demands good taste, shining skill, a sentiment tender yet virile. These demands Mr. Witek met admirably. He richly deserved the enthusiasm that followed his performance.—Boston Journal.

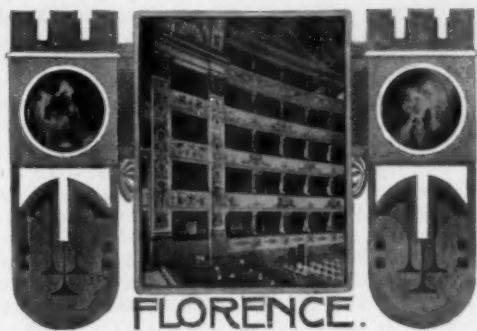
Social Honors for Melba in Minneapolis.

MINNEAPOLIS, Minn., October 31, 1910.

(By Telegraph.)

To The Musical Courier, New York:

The executive board and standing committees of the Thursday Musicales (thirty members) are entertaining Madame Melba at luncheon today at the Radisson. Mrs. Harry W. Jones, president of the club, is presiding at the feast. HAWLEY.



FLORENCE, Italy, October 18, 1910.

There is no doubt that the musical revival which began last winter in Florence will continue with renewed strength all through this winter.

Two of the new important musical features of the coming winter are, the new society for a permanent lyric theater in Florence, with a huge and important list of subscribers, and the new association called "Gruppo fiorentino degli Amici della Musica" ("Florentine Association of the Friends of Music"). This latter society will devote great care and activity to the development of good musical taste and to the revival of classical symphonic concerts.

The Teatro Verdi will open again on October 27 with "Loreley," by the late composer of "Lucca," Alfredo Catalani, and which has never been performed in Florence. Then will come "Manon Lescaut" by Puccini, "Carmen" and "Gioconda." The latter will be given with the well known prima donna, Eugenia Burzio, in the title role. "Wally" by Catalani, "Boris Godunoff" by Mussorgsky and "Madam Butterfly" will follow.

The young Spanish prima donna, Lucrezia Bori, who achieved such a triumph in Paris last spring, will be one of the great drawing cards at the Verdi next month.

The Teatro della Pergola will open in December with a great performance of "Don Giovanni" with the great Battistini in the title role. "Linda di Chamounix" will follow "Don Giovanni," also with Battistini and then will come an interesting revival of "Saffo" by Pacini, in which the leading part will be filled by Hariclea Darclee.

Maestro Leoncavallo is going to hire a small suite of rooms here and spend five months of this winter in Florence.

Miss Biffin, a promising young soprano from Boston, Mass., has just arrived in Florence to study with Braggiotti.

Harriet Ware on Concert Tour.

Harriet Ware leaves this week on a concert tour of two weeks, to include Minneapolis, St. Paul, etc. In Minneapolis she appears before the Thursday Musical Club, one of the most important in the United States, and a feature

of the programs will consist of her songs to her own accompaniments. November 3, Janet Spencer sings Miss Ware's new song, "Wind and Lyre." Morton Adkins sings her songs three days later. Both recitals take place in Mendelssohn Hall, New York.

Carolyn Louise Willard at Huntress.

Carolyn Louise Willard, the eminent Chicago teacher, is once more in great demand this season, not only as a soloist and recitalist, but as a teacher. Her class already is filled and her waiting list for pupils who desire to study under her able direction is the longest since Miss Willard opened her studio in the Fine Arts Building, Chicago. Every season there are in the Willard studios many talented students, several professional artists and many teachers. Miss Willard's concert season will open with two recitals on November 18 and 24, at Union City and Grand Rapids, Mich., respectively. Her annual Chicago recital



CAROLYN LOUISE WILLARD,
Pianist.

will take place in Music Hall, Sunday afternoon, December 11, for which Miss Willard is preparing a Finnish and German novelty program.

Miss Willard is not only a pianist, but she has made a name for herself as one of the best hunters in the country. The above photo is an enlargement of a kodak picture which was taken during her last vacation while au-

tomobiling through Michigan, Colorado and California. Crossing the prairies in her machine, this pianist-huntress killed in two days twenty-two prairie dogs. "Not so bad," said Miss Willard to THE MUSICAL COURIER Chicago representative, "but this is nothing to what I intend to do on my next vacation, as I am going bear hunting." Miss Willard was somewhat excited in telling of her coming trip, and took from the wall a loaded gun pointed at the writer, who made a quick exit, thus ending abruptly an interesting interview with one of the most brilliant pianists in the Middle West.

Singers Eager to Greet Heinemann.

All singers of Greater New York and vicinity, vocal students, vocal teachers and many of the amateurs in society are anticipating great pleasure from the first New York recital of Alexander Heinemann, in Mendelssohn Hall, Thursday evening, November 3 (tomorrow night). Mr. Heinemann is one of the foremost lieder singers of the world (a Royal Court singer). His voice equals his marvelous interpretative gifts. His program for tomorrow night is republished, as follows:

Talisman	Robert Schumann
Balsam	Robert Schumann
Ich grösse nicht	Robert Schumann
Du bist wie eine Blume	Robert Schumann
Wehn	Franz Schubert
Litanei	Franz Schubert
Erkönig	Franz Schubert
Edward	Carl Loewe
Abschied	Carl Loewe
Eie Lauer	Carl Loewe
Der alte Herr	Hans Hermann
Der ode Garten	Hans Hermann
Drei Wanderer	Hans Hermann

Felix Berber's New York Debut.

Felix Berber, who occupies the position of professor of violin at the Conservatory of Music in Geneva, Switzerland, made his New York debut last Friday afternoon at the first concert of the New York Symphony Orchestra in the New Theater. He introduced himself with the Brahms concerto. Mr. Berber proved himself to be a violinist of staunch ability. He has great command of the instrument, his tone is pure and smooth and his musicianship beyond cavi. He plays without the slightest attempt at effect seeking.

Notwithstanding the disadvantage under which Mr. Berber's debut took place, such as the poor attendance, the unsatisfactory acoustics, and the burdensome accompaniments of the orchestra, he nevertheless succeeded in making a good impression and it is to be hoped that he will be heard under more advantageous circumstances later in the season.

Fay Cord's Debut with the Rubinstein.

Fay Cord, the soprano, will make her New York debut Saturday afternoon, November 12, at the Waldorf-Astoria, under the auspices of the Rubinstein Club. Wednesday afternoon, November 16, Miss Cord is to give her own recital at the Plaza. Her Western tour will open with the Minneapolis Orchestra.



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TWIN CITIES, Minn., October 28, 1910.

A review of the first concert of the eighth season of the Minneapolis Symphony Orchestra will be found on another page.

Perhaps the most interesting event of the week, aside from the symphony concert, was the faculty recital in the First Baptist Church Wednesday night by instructors from the Northwestern Conservatory. The participants were Arthur Wallerstein (violinist), Frederic Fichtel (pianist), Arthur Vogelsang (tenor), Frederic Karr (reader) and Miss Louis von Heinrich (pianist and composer). The Beethoven sonata for piano and violin, op. 24, in F, opened the program and it was given a sympathetic reading by Messrs. Fichtel and Wallerstein. Such a delightful handling of the piano part (fine phrasing, delicate nuances and shadings) one seldom hears in work of this character and it will have to be said for Mr. Fichtel that he has a full appreciation of the spirit of the sonata and understands well the subtle moods of the composer in constantly changing the melodic line from one instrument to the other. Mr. Wallerstein was somewhat handicapped by a strange violin and bow which he was obliged to use at the last moment, but the refinement of his work and the character which he gave to the sonata left no doubt of his musicianship. Mr. Karr gave much pleasure in his reading of the gravedigging scene from "Hamlet," and a couple of minor selections. The balance of the program—excepting a Mozart fantasia in D minor—was devoted to the works of Miss Von Heinrich. She played three of her preludes and the third movement of her first concerto. Mr. Vogelsang gave six of her songs in a style that left nothing to be desired. While Miss Von Heinrich's compositions are interesting, it must be said that she excels as a pianist and her most interesting number was the Mozart fantasy.

That the music department of the University of Minnesota is active was shown Monday night at Alice Shevlin Hall, when Carlyle Scott presented two pupils, Gertrude Murphy and Pearl Sutherland, in a recital of music for two pianos. The program was made up of the Sinding variations in E flat minor, "Morning" and "Evening" by Chaminade, "Spanish Caprice" by Chabrier, and five Silhouettes by Arensky. The playing of these young women was very enjoyable. The program was given from memory and at no time was there the least uncertainty or hesitation in either part. The variations are built on a characteristic Sinding theme and are broad and melodious, being treated contrapuntally, and are difficult enough to make the mastery of them no small accomplishment. The "Spanish Caprice," which we have heard here a couple of

times in orchestra, sounds fully as good when given on two pianos as when given by orchestra, which would seem to refute the statement often made that piano music can not be translated for the orchestra without losing much of its character. Here is a composition written originally for two pianos and afterward arranged for orchestra that loses nothing of interest either way it is played. Perhaps the ability of the arranger has something to do with that. Corinne Frank (soprano), a pupil of Clara Williams, assisted, singing very pleasingly the Ardit "Waltz" and a group of small songs.

The Mountain Ash Choir will be heard here in two concerts on the evenings of November 18 and 19, for the benefit of the Welsh Church. This choir of thirty men is from the town of Mountain Ash, Wales, and is one of the most famous bodies of singers in Great Britain. After the concerts the choir will be entertained by the Apollo Club.

O. T. Morris (tenor) will sing at the gathering of the clans, Scottish Rite Masons, Monday night.

The first concert of the Christian Endeavor Choral Union will be held in the First Baptist Church on Wednesday evening, November 9. The principal number will be Barnaby's "Rebecca." The soloists will be May Williams Gunther, soprano; Eleanor Nesbitt Poehler, contralto; F. E. Morris, tenor; Francis J. Rosenthal, bass.

Mrs. F. H. Snyder made a hurried trip to Chicago the first of the week for the purpose of settling the opera question. The management had refused to come to St. Paul for five performances of opera unless a guarantee of \$40,000 was given. Mrs. Snyder thought that with last season's receipts above \$45,000 there was no necessity of securing a guarantee and she convinced the management that it would be well to wait and see how the advance sale turned out before demanding the guarantee. In consequence tickets will be placed on sale a week from Monday and if the advance sale reaches the figures it did last year the opera will come here without question. The operas which will be given, according to present plans, are "Salome" and "The Girl of the Golden West," with Mary Garden in the title role in both operas; "Thais," "Tales of Hoffmann," and "Othello." Seats will be sold at from \$2.50 to \$5 a seat as formerly, excepting for "Salome" and "The Girl of the Golden West," for which the prices will be advanced.

At a concert in Grace Presbyterian Church last Friday night the following artists appeared on the program: Clara Williams, soprano; Alma Porteous, contralto; F. E.

Morris, tenor; Harry J. Williams, harpist; W. Rhys-Herbert, pianist; Monroe K. Fowler, organist.

Tenie Murphy and Frank W. Sheehan were married at the Church of the Immaculate Conception by Rev. Father Cullen Wednesday morning. An elaborate musical program was given by a choir of fifty boys, assisted by Mary Hallinan, soprano; Christian Erck, cellist, and Miss Prendergrast, organist. After the ceremony a wedding breakfast was served at the Minneapolis Club and in the evening the bride and bridegroom left for a honeymoon trip of a fortnight. Mrs. Sheehan is one of the rising artists of Minneapolis and last spring gave a recital of German and English songs that at once placed her in the front ranks of the singers of the Northwest. On her return Mrs. Sheehan has many concert engagements to fill. She will give a recital for the Thursday Musical at the First Baptist Church on November 17, will assist at a recital with Miss Downing at the Unitarian Church on November 15, goes to Austin, Minn., and Mason City, Ia., on December 1 and 2 to appear in concert with the Minneapolis Symphony Orchestra, and has many other engagements later in the year.

Landgraaf Prince Alexander von Hessen, cousin of Emperor William, was a guest of James J. Hill last week. On Friday afternoon a reception was tendered him at which Rosario Bourdon, cellist, appeared as soloist.

Madame Mastinelli has opened her studio in the Metropolitan Music Building after an absence of three months in Europe. While abroad Madame Mastinelli spent most of her time at Lucerne, where she had the assistance of Maestro Fumagalli, director of La Scala at Milan, in studying modern opera. One of Madame Mastinelli's talented pupils is Louise Taylor, of St. Paul, daughter of Dr. Longstreet Taylor. Madame Mastinelli met Miss Taylor abroad this summer and placed her with teachers for stage deportment, acting, etc., in Milan.

The last of Hamlin Hunt's organ recitals was given at Plymouth Congregational Church Wednesday evening. Mrs. C. W. Bragg, organist at the Portland Avenue Church of Christ, was the assisting pupil soloist, playing the eighth Guilman organ sonata. The popularity of these recitals is shown by the fact that not alone was every seat in the house taken, but hundreds of people failed to gain admittance.

Manager Heighton of the Minneapolis Symphony Orchestra received a telegram the other day that caused quite a flutter of merriment in the office. It was from a well known soloist and asked that her concert be changed from Friday to Saturday night, as she did not like to sing on the same day of the rehearsal, nor on Friday night either. The idea of changing a symphony date seemed to amuse Mr. Heighton not a little.

Arthur Wallerstein and Frederic Fichtel gave a concert in Hastings Friday night.

Madame Hesse-Sprotte has been engaged as soloist for the tour of the St. Paul Symphony Orchestra.

Maud Peterson, pianist, of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art, is announced to give a recital in the school hall November 20. Miss Peterson was a pupil of Wilma Anderson-Gilman and Arthur von Dpenhoff, of New York City. The program given this morning at 11 o'clock in the school recital hall attracted a large audience of pupils and their

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friends. The selections were given by courtesy of the Minneapolis Phonograph Company, and introduced such famous artists as Caruso, Schumann-Heink, Melba, Sembrich, Plançon and others. The hour will be occupied next Saturday morning by Jean Koch, violinist, head of the violin department. He will be assisted by Margaret Gilmer at the piano.

The third season of the Winona Symphony Orchestra will open with a concert early in December. The orchestra has been greatly strengthened this year by the addition of two more cellos and another French horn. Conductor Carl Ruggles announces the following works to be performed during the season of 1910-11:

Symphony in E flat major.....	Schumann
Suite, King Kristian II.....	Sibelius
(First time in America.)	
Suite, Pelleas and Melisande.....	Sibelius
(First time in America.)	
Introduction to Act 3, Lohengrin.....	Wagner
Orchestral Transcription of Walther's Prize Song, from the opera Meistersinger.....	Wagner
Traume (Dreams).....	(Arranged by Theo. Thomas) Wagner
Overture, La Forza del Destino.....	Verdi
Slavonic Dance No. 16.....	Dvorak
Kamenoi-Ostrow (Cloister Scene).....	Rubinstein
Melody in F.....	(Arranged by Vincent d'Indy) Rubinstein
Ballet Suite 3, La Source.....	Delibes
Ballet Suite 1, La Source.....	Delibes
Lyric pieces, Suite 1, strings.....	Grieg
Lyric pieces, Suite 2, strings.....	Grieg
Lyric pieces, Suite 3, strings.....	Grieg
Adagio Pathetique.....	Godard
Opera Faust in concert form, with soloists, chorus and grand orchestra.....	Gounod
Three Dances (Nell Gwyn).....	German
Fervor, introduction to Act I.....	D'Indy
Overture, Light Cavalry.....	Suppe
Symphony in D.....	Mozart
Symphony in D.....	Haydn
Cradle Song from The Kiss.....	Smetana
Slumber Song, op. 39.....	Schumann
Provincialisches Lied, Elfe, op. 124.....	
March from Symphony Leonore.....	Raff
Prologue to Il Pagliacci.....	Leoncavallo
Overture to Orpheus aux Enfers.....	Offenbach
Two Arabesques.....	Debussy

Eassie Bates, soprano, a graduate of the Minneapolis School of Music, Oratory and Dramatic Art, and a pupil of William H. Pontius, has opened a vocal studio in Wattertown, S. D. Harriet Hetland, of the dramatic department, is to have a class in expression at St. Olaf's College, Northfield. Miss Hetland will give a recital there in the near future. The first regular performance by Mr. and Mrs. Charles M. Holt's students in dramatic art will be given in the school hall early in November. The bill will be three one-act plays. Some of those in the cast will be Gerard Van Etten, Harold Hawkins, Marie Foley, Leila Morgan, Pauline Huth, Ethel Hovenden and Signa Myhr.

The program at the Saturday faculty hour, October 29, Northwestern Conservatory, was given by Gertrude Dobyns, who played several piano numbers and contributed six original songs to the program, which were sung by Elizabeth Brown-Hawkins, soprano, and Lella Parr-Livingstone, contralto. At the student hour Thursday afternoon at 4 o'clock, a violin and reading recital was given by pupils of Arthur Wallerstein and Fredric Karr. Evangeline Loeffler played the first movement of a Viotti concerto and a romance by Grodzky. Pearl Gordon read the flower scene from "Ingomar," and Alice M. Simpson gave selections from James Whitcomb Riley. The students from the dramatic art department, under the management of Fredric Karr, will present a comedy, "The Beautiful Sabine," by Augustin Daly, on Friday evening, November 4, at 8.15 at the Y. M. C. A. auditorium. Those composing the cast will be Willard Webster, Elwyn Kelly, Reuben Meurling, Morton Miller, A. Longley, James O'Day, Maude L. Ford, Luella Bender, Louise Dyer, Virginia Arter and Estella Baker. Fredric Karr, director of the dramatic art department, will give a series of five readings before the end of the year, in St. Paul, under the auspices of the St. Paul Institute of Arts and Sciences. The subjects for the first three lectures are: "The Minor Poets," "Mark Twain," and "The Merchant of Venice." Almira Benner, reader, gave several numbers on a program given at Unity House at a meeting of the Mothers' Club, last Thursday. Mrs. Benner, in addition to her work in the English department at Stanley Hall, has two large classes in the psychology of music at the conservatory, also pupils in English.

OSCAR HATCH HAWLEY.

First Cello Recital by Boris Hambourg.

Boris Hambourg, the cellist, has selected the following for his program in Mendelssohn Hall on Saturday afternoon, November 5, assisted by Cecile M. Behrens:

Suite in E major.....	Valentini
Elégie.....	Fauré
Sonata in A minor.....	Grieg
Canabile.....	Cui
Perceuse.....	Scrib
(First time in America.)	
Le Cygne.....	Saint-Saëns
Spinnlied.....	Popper



SAN FRANCISCO, Cal., October 18, 1910.

The teaching season is well started in this vicinity. There already have been several recitals by local artists, but it will be several weeks yet before the traveling artists really begin to reach here. Those music lovers who have been earnestly looking forward to hearing Busoni this winter are much disturbed by the report that is going the round that he will not visit the Pacific Coast for a year or more. Piano students throughout California, as well as those around the bay cities, are anxiously awaiting the coming of the great Busoni.

Enid Brandt, who recently arrived home from Europe, gave a piano recital before the Pacific Coast Musical Society at the Novelty Theater recently. The Pacific Coast Musical Society, by the way, is a young organization of phenomenal growth, having been founded last February and then known as the Wednesday Musical Club.

Clinton Morse, recently returned from a year with King Clark in Paris, recently gave a recital in Wilkins' Hall, Berkeley.

The Sunday afternoon half hour of music at the noted open air Greek Theater in the grounds of the University of California were resumed with the opening of the college.

The Bach Choir, under the direction of Dr. J. Fred Wolfe, began rehearsals a few weeks ago. It is planned to give the "Christmas" oratorio this year. It has been customary to give the Bach concerts in the spring, but it is probable that an exception will be made this year, so that the oratorio may be given at the Christmas season.

An event, already some weeks past, may be mentioned on account of its unique interest to this city. Reference is made to the sängerfest. The competitive singing of the various visiting German singing societies who met here from all parts of the country occupied several days and aroused no little interest.

This city has been treated to a summer season of Italian opera this year. The Bevani Opera Company opened at Idora Park, Oakland, and after a very successful run of six weeks crossed the bay, and is now bringing to a close a good month's business in San Francisco.

LATER NEWS FROM SAN FRANCISCO.

SAN FRANCISCO, Cal., October 15, 1910.

The first concert by visiting artists will be given Sunday afternoon in the Columbia Theater. The attraction will be two Metropolitan artists, Antonio Scotti and Bernice de Pasquali. They will be accompanied in all their concerts here by Frederick Mauer, Jr., a well known local pianist.

Last Sunday afternoon, October 9, Laurence Strauss, tenor, and Edith Vere Kelley, pianist, gave an unusual program in Kohler & Chase Hall.

An interesting song recital was given in Wilkins' Hall, Berkeley, on October 1, by Virginia Carolyn Goodsell. This young lady has recently returned from her studies abroad, and has opened a studio in Berkeley.

There is a young pianist here who seems likely to make a name for herself. This is Eula Howard, a pupil of Hugo Mansfeldt. She already has considerable local fame, which will no doubt be much extended before the winter is over, as she is to make a tour of the Pacific Coast during the next few months.

A musical organization which is winning its way to the front is the California Music Teachers' Association. Although over ten years old, the society has made its most rapid advance during the past year. Its membership is now near the one hundred mark. One of the features of the association is the giving of frequent concerts, in which the teachers belonging to the society are privileged to bring forward their pupils, thus giving them the benefit of a public appearance. The last one of these concerts was

held on September 21 in Century Club Hall, and was an enjoyable affair.

Uda Waldrop, who is to accompany Reinhold von Warlich on his forthcoming tour, has been spending a short vacation in this vicinity. Mr. Waldrop was formerly a prominent figure in the musical life of San Francisco.

EVA NAVONE PROVOST.

Triumph for De Pasquali in San Francisco.

Madame de Pasquali is winning triumph after triumph on her Western concert tour. The prima donna from the Metropolitan Opera Company has received ovations and everywhere is made to feel that she has become a strong favorite.

The following extracts are from criticisms in the San Francisco papers:

Madame De Pasquali, too, was in fine voice. She is animated with a coquetry like Sembrich and has a voice recalling Tetrazzini. Moreover, she is very pretty, a real prima donna in appearance and graciousness. In coloratura work she is particularly admirable, only it seems a libel to call her singing work at all, so easy is her manner. Her trills would make any skylark silent with envy. Both of the singers were encored after every number and both responded generously, making this concert one of the most delightful that the Art Society has ever given.—San Francisco Examiner, October 19, 1910.

But it was not all opera yesterday afternoon, and, in so far as Madame De Pasquali is concerned, this fact but gave to the program an added grace, for it was her Irish songs and English ballads which turned what might otherwise have been merely a welcome into a triumph.

To put the pleasant-to-say things first, she treated her audience to that rarest of rarities—English pronounced idiomatically, which could actually be understood. As Poe says, those who plead for the simple melody as against scientific music have infinitely the best of the argument, and this artist brought the spirit of music to the hearts of her hearers in a fashion which is worthy of all praise.

It was in the numbers requiring dainty, rapid enunciation and pleasant sentiment that she carried all before her, and if Madame de Pasquali does not become a favorite, especially with the musical cult of society, then good looks, youthful charm, a God-given voice and an entirely legitimate method will have lost their magic.

But Madame de Pasquali sings as refreshingly as a bobolink. Sometimes she lacked that inner passion which might have made her Celtic numbers more genuine, and only in her duets with Scotti did she rise to the full height of her virtuosity. But in listening to her one learned, as a certain critic is said to have learned from reading Browning's "Child Roland" ("to be thankful for such glorious work").—San Francisco Chronicle.

Madame Pasquali, on the other hand, is best in the floridities of a "Mignon" polonaise, which she did with clear articulation and almost faultless tone. Her skill in leaping over great scale distances and landing on the desired tone with brilliant certainty is remarkable and in this as well as in a crystalline purity of voice may be found the reason why she is called "Sembrich's successor."

The duets sung by the artists were most enjoyable, and each was encored, too, the program ending with one from Rossini's "Barber of Seville." As a return to the audience for its appreciation Scotti and Pasquali sang a duo from Donizetti's "Don Pasquale."—San Francisco Call.

School of Scandinavian Music.

A novelty in the form of schools for music has been opened in New York with quarters in Studio Hall, 50 East Thirty-fourth street. The object of this school is to impart the correct manner of playing and interpreting Scandinavian and Finnish music, and the faculty has been selected with this end in view, although other schools are also taught.

The piano department is in charge of Inga Hoegsbro, the Scandinavian pianist and composer, who, also, is the director of the school. Miss Hoegsbro is especially qualified for this work, as she is a graduate of the Royal Conservatory of Copenhagen and has been coached by Safanoff, Sinding and F. Bacher Grondahl. She has been practicing her profession in America for ten years, and is well known as a specialist in the music of the North. Teachers and advanced pupils will have at this school an opportunity of securing the proper coaching in this special line of musical art.

The vocal department is under the direction of Halger Birkerod, the Danish baritone, who, for several years, has been a successful teacher and singer in Berlin and has a voice of great beauty as well as remarkable interpretative ability.

Aage Fredericks is head of the violin department and Peter Moller presides over the cello and orchestral instruments. The former is a well known New York violinist, the latter a gifted Danish conductor and composer, a cousin of Sinding and a former member of Grieg's Copenhagen and the Royal Opera orchestras.

On November 5 Miss Hoegsbro and Mr. Birkerod will participate in a concert in Mendelssohn Hall, with Constance Knuth, a Copenhagen soprano. This concert will be unique, inasmuch as it will be devoted to Scandinavian music and graced by the presence of the Danish Ambassador and Danish Consul.

The Frankfurt Trio, Messrs. Rehberg, Davison and Hegar, and the viola player, Natterer, made a splendid impression with the first performance in that city recently of Max Reger's new piano quartet, opus 113.



PITTSBURGH, Pa., October 29, 1919.

Boris Hambourg (cellist), Gracia Ricardo (soprano), Cecile N. Behrens (pianist) and Otto L. Fischer (accompanist) opened brilliantly Emma Porter Mackinson's artist course last evening in Carnegie Hall. The recital began with Grieg's sonata admirably rendered by Mr. Hambourg and Cecile Behrens, who played with unanimity of purpose and insight, and disclosed the melodious beauties of the sonata to the fullest extent. Mr. Hambourg displayed his exquisite tonal and temperamental gifts in several solos, which lifted his critical audience to a height which must have been fully satisfying to the player. His mastery of the instrument is complete, and he did most effective work in the high positions. His arrangement of Cadman's "In the Land of the Sky-Blue Water" was played so sympathetically as to receive an encore. The American debut of this gifted cellist was a great and unqualified success. Madame Ricardo endowed her songs with a rare charm and she sang with good diction, exquisite voice quality and exhibited her ability to interpret, analyze and make vivid the text as well as the music of the songs. She won immense favor and received numerous encores. Cecile Behrens proved a pleasant surprise. Her fingering is flawless and clearly defined, and in the Liszt and Heller numbers, as well as in the Grieg sonata, she gave entire satisfaction. Mr. Fischer's accompaniments were a delight, as he understands the art of accompanying in its every phase and his work added much to the program.

An organist who has been giving much of his attention to high class musical services at his church, the Calvary Episcopal, on Shady avenue, is Harvey B. Gaul, lately added to the local musical colony. Mr. Gaul is not only an organist, but a composer of note. He was critic on one of the Cleveland (Ohio) papers before coming to this city and his writings were authoritative and most readable. Mr. Gaul studied in America and subsequently in Europe.

Mr. and Mrs. James Stephen Martin will start their annual series of musicales next Saturday. These delightful gatherings, which are always of good musical value, will occur once each month during November, December, January and February.

Paul K. Harper has booked a number of engagements through Ohio and Illinois for the fall and winter. Mr. Harper has issued recently a very attractive booklet containing an excellent likeness of himself with a partial list of engagements filled during the past year or two. He will appear during November with Charles W. Cadman in the "Indian Music Talk" at Warren and Portsmouth, Ohio.

The following press material was recently sent out by M. H. Hanson, the New York manager:

The musical genius of Boris Hambourg was shown in an incident that occurred in New York a few days ago. He happened to be present at a song recital and was struck with the musical beauty of Cadman's "From the Land of the Sky-blue Water." Upon reaching his hotel he at once set to work arranging the music for the cello. Before dawn the manuscript was complete. This arrangement was that played by Mr. Hambourg last Friday evening.

Grace Hall-Riheldaffer appeared for the second time this season at the Pittsburgh Exposition. Mrs. Riheldaffer's voice is admirably suited to the large auditorium, and her number, the "Waltz Song" from "Romeo and Juliet," was greeted with such continued applause that she was forced to respond with two extra selections. She has been booked as one of the soloists at the performance of "The Messiah," which the Washington (D. C.) Choral Society gives in that city, December 16.

CHARLES WAKEFIELD CADMAN.

Von Warlich Coming on the Cecillie.

Reinhold von Warlich, the Russian lieder singer, sailed from Cherbourg last Monday for New York on the Kron-

prinzessin Cecillie. The artist is to make another tour of the country under the management of the Concert Direction M. H. Hanson. He is booked for many concerts as well as musicales in several cities under brilliant social auspices.

Success of New Opera Company.

The new opera company of which Joseph Carl Breil is managing director and Irene Berge, conductor, made its appearance recently in Kingston, N. Y., in the original opera drama "Corsica," by Berge and Schrader. It was given an excellent interpretation with good artists and adequate scenery. Christian Hansen and Frances Hewitt Bowne won repeated recalls from a large and highly pleased audience, and at the conclusion of the opera the company and authors were called out for an ovation. Mr. Breil's "Love Laughs at Locksmiths," a new comedy opera of old Cambridge, was also given and proved to be of exceptional merit, in which Mr. Hansen and Miss Bowne scored a second triumph.

Demetrius Dounis, Mandolinist.

The members and guests of the New England Club were entertained with the wonderful playing of Demetrius Dounis, the young Athenian mandolinist, at a musicale held last Thursday at the Waldorf-Astoria. His selections were love song (Munier), serenade (Rocco), and prelude (Calace), which he rendered with such proficiency and artistry as to excite astonishment. That one so young



DEMETRIUS C. DOUNIS.

could have mastered the mandolin and was able to execute the most difficult technical feats as well as to draw forth most beautiful tones, was something unusual.

This young man plays pieces on the mandolin originally written for the violin, as may be seen by the following program which he will present at a recital on November 16 in Carnegie Lyceum:

Concerto	Paganini
Zigeunerweisen	Sarasate
Légende	Wieniawski
Dance Hongroise	Brahms
Cavatina	Raff
Rhapsodie	Lavdas-Dounis
Prelude	Calace
Lamentation for Hector's Death	Dounis

Burritt Tuesday Evening Public Class.

The William Nelson Burritt Tuesday Evening Public Class is a fixed event, in which pupils qualified to participate appear before an interested, but critical audience. Mr. Burritt is most exacting, requiring his singers to know their music and text intimately; carry themselves with grace and repose, and so appear with credit. October 25 brought a beautiful program, a large audience attending; no studio in the metropolis has as much sitting room space, as 500 people can be accommodated. Acts from operas, portions of oratorios, etc., are given during the series of forty Tuesday evenings, and the atmosphere present is one of sincere interest and enjoyment.

"Don't you think \$20 a month is a rather small allowance for your husband?"

"Certainly not," replied the prima donna. "Think of the money he saves by being allowed to hear me sing for nothing."—Washington Evening Star.

SAN DIEGO MUSICAL REPORT.

SAN DIEGO, Cal., October 22, 1919.

The San Diego Symphony Orchestra soon will make its debut. The weekly rehearsals have shown such good progress that Director Richard Schliwen contemplates giving a concert in the Isis Theater within the next month, the program to include Beethoven's first symphony, overture "Zampa," Dvorák's "Slavic Dances," ballet music to Gounod's "Faust" and Bruch's "Fair Ellen" for chorus and orchestra. In order to cooperate with the orchestra, now fifty pieces strong, a chorus recently was organized numbering fifty-eight at present. "The Messiah" will be the first of the greater works to be brought out.

The Amphion Club will open the season on Wednesday, October 26, in its new and elegant quarters in the U. S. Grant Hotel. Soloists for this occasion are Bess Gilbert, Florence Wetzell, Lillie Stiebold Hansen, Mrs. Clark Alberti and George Edwards as accompanist. For the "closed" afternoon concerts the following artists will appear: November 9, Helen Bertram (soprano); November 23, Mrs. J. Perry Lewis (contralto), and Helen Timmerman (violin); December 7, Richard Schliwen (violin). The annual Christmas concert will bring Mrs. L. L. Rowen and Dr. Taylor as the vocalists, Josephine Roberts (organ), George Edwards (piano), also Mrs. Wetzell (violin), and Bess Gilbert (piano).

Mrs. Beverly Price-Lientz, who recently made her home here and now is a member of the faculty of the San Diego Music Institute, has been engaged by the Amphion Club to give one of the "closed" afternoon recitals. Mrs. Lientz has been heard in several informal recitals, making a favorable impression. She possesses a voice of fine quality and has great artistic ability.

Last Thursday three members of the faculty of the San Diego Music Institute gave a concert in La Mesa, it being the third of a series of successful out of town concerts. The fourth will be given in La Jolla toward the end of November.

San Diego is achieving the character of a big city. The Orpheum shows have been running steadily since September. This week Henry W. Savage's company will be seen in three performances of Luders' "Prince of Pilsen." Beginning October 27, the Bevani Italian Grand Opera Company will give "Lucia," "Aida," "Rigoletto" and "Tales of Hoffmann." As this company is said to have scored a great success in San Francisco, expectation is high in San Diego.

The dawn of the golden age for symphony orchestras will come when people learn not to divide their sympathies wholly between baseball games and real estate transactions.

ERICH KAMMEYER.

People's Symphony Concert.

The People's Symphony Society will begin its tenth season with an orchestral concert in Carnegie Hall, Sunday afternoon, November 6. Beatrice Bowman, the coloratura soprano, is to be the soloist, and Mr. Mallet-Prevost, a zealous officer of the society, will deliver an address. F. X. Arens is the conductor. The orchestra, as in past seasons, will consist of many young and talented musicians. The program for next Sunday will be as follows:

Overture, In Bohemia	Hadley
(Given for the first time at People's Symphony Concerts.)	
New World Symphony	Dvorák
Aria, Ah! fors' è lui, from La Traviata	Verdi
Soloist, Beatrice Bowman	
Overture, Leonore, No. 3	Beethoven
Anniversary address	President of the society
	S. Mallet-Prevost.
March from Jorsalfar	Grieg

Schenck and "The Bluebird."

Elliott Schenck has passed from Beethoven to Debussy. His conducting of the Beethoven overtures and symphonies last spring is not yet forgotten when he opens the New Theater season with newly arranged music for an orchestra of forty musicians for "The Bluebird." As in "Beethoven" the music is the feature, chosen mainly from Debussy. Mr. Schenck has added a number by Bizet and several numbers of his own, written especially for the production.

Mr. Schenck's songs and choruses for male and female voices continue to gain in popularity, and it is to be hoped that his new orchestral work will be heard at one of the symphony concerts this winter.

How Strauss fares in Germany may be inferred from the fact that in Frankfurt, for instance, four operas of his reached a total of only ten performances during the past season. Wagner had forty-eight; Puccini, nineteen; Mozart, eighteen; Verdi, fifteen; D'Albert, fourteen.—New York Evening Post.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., October 27, 1913.

With the Kansas City Musical Club's concert in Convention Hall last Tuesday night came the first pleasure of the season in hearing visiting artists. The club's good efforts in furnishing Kansas City with most interesting attractions has again been proven and the selection this instance of a quartet of artists under good direction, was a very enjoyable contrast. Gracia Ricardo (soprano) made a most favorable impression in "Ritorna Vincitor" from "Aida." Elizabeth Sherman Clark (contralto) was received with special favor, the beautiful even quality of voice and serious interpretation of her art being the general criticism. George Hamlin (tenor) was hailed with the storms of applause that a fond public accords a favorite. Dalton-Baker (bass) met with a most hearty reception, too. His splendid experience in his work tells in the repose and graciousness of manner. He has many friends here, due to his keen appreciation of this typical American city.

Of the local artists' recitals, that of Frederick W. Wallis (baritone), October 17, in Casino Hall, was a most noteworthy event. It is two years since Mr. Wallis returned from his study with Braggiotti in Florence, and the two years has certainly given him a wonderful growth in the finish and quality of tone production that was so distinguished in his work upon his return. The group of old songs by Scarlatti, Marcello and Handel, and the modern numbers sung by Mr. Wallis were given extra enthusiastic appreciation. Dorothy Sublette, the young niece of Mr. Wallis, was a very capable accompanist.

Maude Russell-Waller (soprano), and pupil of Jennie Schultz, who gave a recital in Casino Hall Friday evening, was most successful and popular in her artistic effort. Mrs. Waller is a young singer with much to her credit in ability and effort. Teacher and pupil were a happy combination in all the numbers, Mrs. Schultz being a pianist of good qualities. Frederick W. Wallis (baritone) and Dale Hartmann (violinist) were the assisting soloists.

Another important recital was that of Kansas City's new musical member, George Deane (tenor), recently of Boston. He was welcomed at Casino Hall Monday evening, October 24, with a typical "Kansas City spirit" greeting. A large audience was the outcome from the many interesting reports, and Kansas City can indeed number with pleasure so cultured a musician. Mrs. Worley was at the piano.

The Kansas City Conservatory of Music is keeping pace with the times, too. This season finds the Ottley Cranstons at the head of the vocal department, M. Boguslawski, piano department, and Francois Boucher, violin department.

The first program of the series to be given at the conservatory this year was heard October 3, when all the principals took part. It is needless to state the reception given Mr. Boguslawski or Mr. Boucher. Kansas City long ago took these artists to her heart. But with the Cranstons, whose recent work in opera gives them distinction

much was expected and the conservatory has indeed an interesting prospect in the vocal department.

Next Friday afternoon, November 4, at the Willis Wood, will introduce the first concert of the second season of the famous W.-M. concerts, and the artists for this occasion will be Antonio Scotti (baritone) and Adams Buell (pianist).

Friends of Gertrude Concannon will be interested to learn of a tea which Miss Concannon attended in Berlin, meeting Busoni. The future will number her among his pupils.

W. A. Fritschy's surprise for this season is a splendid one—Yolanda Mero (pianist), Alexander Heinemann (baritone), who no doubt will be awaited with as much interest as Dr. Willner, and Reinold Werrenrath (baritone), with Uda Waldrop (pianist). Mr. Fritschy is establishing a musical bureau in Kansas City. This is a long felt want and will be a splendid feature for the musical life here.

JEANNETTE DIMM.

Peabody Conservatory of Music.

BALTIMORE, Md., October 31, 1913.

An announcement of especial interest to the concert goers of Baltimore was made by Harold Randolph, director of the Peabody Conservatory of Music, of Baltimore, in the list of artists who are to appear at the Friday afternoon artists' recitals. These recitals are an important factor in the musical life of Baltimore and the appearance of the musicians is looked forward to with great interest. Mr. Randolph is a firm believer in the fact that the hearing of good music interpreted by the best artists is an important part in the education of a music student and to that end allows all pupils of the conservatory admission to these recitals free of charge.

The list contains many established favorites in Baltimore and their reappearance in the series is always hailed with delight; among these might be mentioned De Gogorza, Susan Metcalfe and Fannie Bloomfield Zeisler, who will make her fifteenth appearance at the institute. On the list also appear the names of the two new teachers of the conservatory, George F. Boyle and Adelin Fermin, whose recitals will be awaited with considerable interest as those who have heard them play in private since their arrival in Baltimore say that the former is a splendid pianist and the latter the best singer Baltimore has had in several years.

The list of artists and their dates is as follows: October 28, George F. Boyle (pianist); November 11, J. C. van Hulsteyn (violinist) and Adelin Fermin (baritone); November 18, Emilio de Gogorza (baritone); November 25, Boris Hambourg (cellist); December 2, Susan Metcalfe (soprano); December 9, Xaver Scharwenka (pianist); January 13, Fannie Bloomfield Zeisler (pianist); January 20, Liza Lehmann and vocal quartet; January 27, Emmanuel Wad (pianist); February 3, Alexander Heinemann (baritone); February 17, Janet Spencer (contralto); February 24, Margaret Rabold (soprano) and Bart Wirtz (cellist); March 17, Ernest Hutcheson (pianist).

Reception for Heinemann.

The Society of German Chorus Conductors will tender a reception to Alexander Heinemann, the great German lieder singer, on Saturday evening, November 5, at the Allaire. Among the guests invited are Gustav Mahler, Rafael Joseffy, David Bipham, Xaver Scharwenka, R. E. Johnston, Arthur Claassen, Julius Lorenz, M. A. Kraus, and others.

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OBITUARY

Hermann C. Schorch.

Dr. Hermann G. Schorch, the musical director of the Teutonia Liederkrantz and Harugari Frohsinn, of Buffalo, N. Y., died at his home, 988 Main street, Buffalo, Tuesday morning, October 25, aged fifty-four years. Dr. Schorch conducted the concert to celebrate the twenty-fifth anniversary of the second named society, about two weeks ago. He has been ill with cancer of the throat for some time and on the occasion of the concert performed the heroic feat without the use of his speech. The deceased was born in Bad Sulza, Thuringia, and was educated at the schools in Weimar. He studied music under Muller-Hartung and Edward Lassen, and was one of the students who won the Liszt stipend as a reward of his musical scholarship. Dr. Schorch made his debut as musical director at the Opera in Weimar, leading a performance of "Das Nachtlager von Grenada" in the year 1884. After filling several posts in Germany and Sweden, Dr. Schorch came to the United States. One of his first positions here was as director of the New York Liederkrantz Orchestra. In 1908 Dr. Schorch went to Buffalo where he taught in addition to his work as conductor. His published compositions include several operas and the "Jubilee Cantata," written to commemorate the silver anniversary of the reign of King Oscar of Sweden. Dr. Schorch is survived by his widow, who was Emma Schen, of New York.

Luise Langhaus-Japha.

Many years ago the European concert world knew Luise Langhaus, the pianist, who died October 17 at Wiesbaden, Germany, where she had been a resident for years, doomed to silence because of the loss of hearing. She was born in 1826 in Hamburg, a daughter of a merchant named Japha, and was a prodigy. Subsequently she took lessons from Robert and Clara Schumann at Düsseldorf, and during her residence in Paris, in the days of the Second Empire, from 1863 to 1869, where her salon was visited by the coteries of Rossini and Meyerbeer and where Liszt was heard, she added much to the Schumann culture in France. Ambrose Thomas was a frequenter at her home and, in fact, the world came to see her. In recent days she seemed to have been forgotten. She was a contemporary of Viardot Garcia, but not quite as old.

Eisenheimer Lecture-Recital.

Dr. Nicholas J. Eisenheimer gave a scholarly and enjoyable lecture-recital on Saturday last in the recital hall of the Granberry Piano School, Carnegie Hall, using the following compositions by way of illustration: "Sarabande and Passetied," from English suite in E minor (Bach); rondo in C major (Haydn); theme and variations, from sonata in A flat major (Mozart); impromptu in A flat major, from op. 142 (Schubert); "Momento Capriccioso," op. 12 (Weber); rondo (Beethoven).

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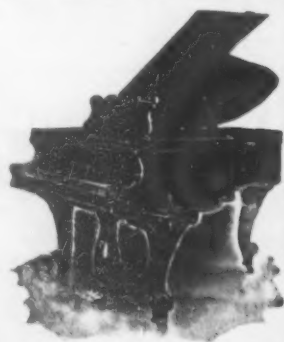
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